DOCUMENT RESUME

ED 231 499 PS 013 326

TITLE Proceedings of the ACEI Summer Seminar (Taipei, Taiwan, Republic of China, July 9-11, 1980).

INSTITUTION Association for Childhood Education International of the Republic of China, Taipei (Taiwan).; Pacific Cultural Foundation (Republic of China).

PUB DATE 81

NOTE 149p.

PUB TYPE Collected Works - Conference Proceedings (021)

EDRS PRICE MF01/PC06 Plus Postage.

DESCRIPTORS *Art Education; *Child Development; *Creativity; Cultural Awareness; *Dance; Dramatic Play; Elementary Education; Elementary School Students; Foreign Countries; Gifted; Grade 5; *Music Education; Seminars

IDENTIFIERS Freedom; *Taiwan

ABSTRACT

A total of 87 college professors, childhood development experts, and school teachers from the United States, Canada, the Republic of Korea, and the Philippines participated, along with 34 representatives from the host country of Taiwan, in a seminar to exchange views and experiences related to the role of the arts in child development. This volume provides various materials presented at the seminar, including opening addresses and keynote speeches, speeches at panel sessions, the closing address, and farewell remarks. The four keynote speeches focused on freedom and human development, the arts in China, the role of the arts in the invention of man, and cultural tradition and creative expression. Speeches made at panel sessions included (1) a comparative study of creative abilities in gifted and average fifth-grade children in the Taipei area, (2) plastic arts and child development, (3) music and the total development of the child, (4) music and children's education, (5) dance and child development, (6) dramatic play, and (7) child development and the arts. Approximately one-third of the document consists of participants' reflections on their experiences at the seminar; schedules; lists of participants and members of the organizing committee, and photographs of participants are also included. (RH)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ACEI 1980 SUMMER SEMINAR

ED231499

U.S. DEPARTMENT OF EDUCATION
NATIONAL INSTITUTE OF EDUCATION
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☐ This document has been reproduced as received from the person or organization originating it.

☒ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official NIE position or policy.

"PERMISSION TO REPRODUCE THIS MATERIAL HAS BEEN GRANTED BY

Chu-sheng Yeh Cheng

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

PS013326

PROCEEDINGS OF ACEI 1980 SUMMER SESSION JULY 9-11, 1980 TAIPEI, TAIWAN, REPUBLIC OF CHINA

PROCEEDINGS

of the

ACEI 1980 SUMMER SEMINAR

JULY 9-11, 1980
GRAND HOTEL
TAIPEI, TAIWAN, R. O. C.

SPONSORED JOINTLY BY

Association for Childhood Education International
of the Republic of China
and
Pacific Cultural Foundation

3

Published by the
Association for Childhood Education International
of the Republic of China
and
Pacific Cultural Foundation
Printed by China Post
1981

CONTENTS

1. Foreword ..... Chu-sheng Yeh Cheng iii
2. Acknowledgements ..... Chu-sheng Yeh Cheng v
3. Schedule 1
4. Participants 7
5. Organizing Committee 17
6. ACEI Coordinator — Dr. Joan Moyer
   Miss Rebecca A. Mauzy
7. The Staff 18
8. Opening Address ..... Chu-sheng Yeh Cheng 19
9. Address ..... Hwei-sen Chu 21
10. Keynote Speeches:
    - i Free to be ..... Joe L. Frost 23
    - ii Arts of China ..... George Yeh 29
    - iii The Role of the Arts in the Invention of Man ..... Elliot W. Eisner 35
    - iv Cultural Tradition and Creative Expression ..... Yu-hsien Shao 42
11. Speeches at Panel Sessions:

    Com. A: Fine Arts and Child Development.
    - i A Comparative Study of Creative Abilities of Gifted and Average Fifth Grade Children in the Taipei Area ..... Ching Ying Ho 43
    - ii The Plastic Arts and the Child Development .... Chang-peng Wu 52

    Com. B: Music and Child Development:
    - i Music and the Total Development of the Child .. Barbara Andress 57
    - ii Music and Children's Education ..... Kuo Chang-yang 65

    Com. C: Free Papers
    - i Dance and Child Development ..... Elizabeth Y. Kao 69
    - ii Dramatic Play ..... Jean S.F.L. Chia 72
    - iii Child Development and the Arts ..... Lucile Lindberg 74
12. To Feed Thy Soul ..... Alberta L. Meyer 78
13. Closing Address ..... Jeanne Tchong Koei Li 80
14. Farewell Remarks ..... Chu-sheng Yeh Cheng 81
15. ACEI Summer Seminar Color Pictorial 83
16. The China Night 86
17. R.O.C. Participants 87
18. Reflections from the Participants 89
19. Continue Building Bridges ..... Emily Miao 138

FOREWORD

Chu-sheng Yeh Cheng,
President,
ACEI/ Republic of China

The Association for Childhood Education International Summer Seminar was held from July 7th to 14th at the Grand Hotel, Taipei, the Republic of China, sponsored jointly by the ACEI/ROC and the Pacific Cultural Foundation, Taipei, ROC.

A total of 87 college professors, childhood development experts and school teachers from the United States, Canada, the Republic of Korea and the Philippines, and 34 from the host country participated in the Seminar to exchange views and experiences under the theme, "The Arts and Child Development."

The theme of the Seminar was selected by mutual agreement between the executive board of the ACEI/ROC in Taipei and the executive board of the ACEI on the other side of the Pacific Ocean. The aim of the Seminar was obvious. In the last few decades, more and more emphasis seems to have been placed on the teaching and development of science and technology both inside and outside the school systems.

Though this may not be true everywhere in the world, such a trend seems to exist in many countries, both developed and developing. It is true that science and technology has proved its capability to meet many of our needs, but it is certainly also true that it cannot meet all of our needs.

Since our concern, as educators and parents, is for the development and well being of the total child, we think a better balanced program of education is necessary. Maybe now is the right time to remind ourselves and the public once again that proper, if not more, emphasis needs to be devoted to the teaching and development of the arts both within and outside the school systems, so that we can contribute to the aim established by Dr. Joe L. Frost in his address to the opening ceremony of the Summer Seminar:

"Our reason for existence was and is to work for the education and well-being of the world's children—to make their existence more meaningful, more productive, more expressive, more caring, more human, to help each child become *somebody*."

The children of today will be the masters of the world and manage its affairs in the future. Let us remember what Alberta L. Meyer, the ACEI Executive Director Emeritus, said in her address, "To Feed Thy Soul" during the closing session of the Seminar. Let us, as individuals and groups, resolve to make efforts to provide our children with education that will enable them and encourage them to be free

to develop their best talents, to become their best and to do their best, so that they will not only lead a richer, healthier and happier life today, but also may and will build a world filled with freedom, love, beauty, peace, justice, and human dignity.

Let us put more emphasis on the "I" of the ACEI and make our ACEI a truly international association.

Chen Shing Yeh Chang

ACKNOWLEDGEMENTS

On behalf of the ACEI/ROC—the Republic of China Branch of the Association for Childhood Education International—I would like to acknowledge the contributions to the ACEI 1980 Summer Seminar held in Taipei by both agencies and individuals. First, I would extend our appreciation and gratitude to the President and the Executive Board of ACEI, the members of the ACEI Headquarters in Washington D.C., the keynote speakers at the plenary sessions and group *panels* and all the participants of the Seminar, especially to those who came from overseas. Without their support and contribution it would not be possible for us to have held this Seminar successfully in Taipei—the first conference ever held outside of the U.S.A. in the history of ACEI. And I would also like to extend our appreciation to those participants for their kind words, so beautifully put, in their reflections and in their letters which we have taken the liberty of also publishing in this proceedings.

Then I have to give our sincere thanks to the Ministry of Education of the host country, the Taiwan Provincial Department of Education, the Taipei City Bureau of Education, the Kaohsiung City Bureau of Education, the Pacific Cultural Foundation and the Hsin Yi Foundation for their generous financial assistance and moral support. To His Excellency, the Premier Sun Yun-hsien, His Excellency, the Minister of Education, Chu Huei-seng, the mayor of Taipei City, Dr. Lee Teng-hui, the speaker of the Taipei City Council, Mr. Lin Ting-sheng, the Director General of the Taiwan Provincial Department of Education, Mr. Shih Chin-chih, the Director-General of the Taipei City Bureau of Education, Dr. Hwang Kun-huei, the Director-General of the Kaohsiung Bureau of Education, Dr. Chen Mei-sheng, the presidents of those universities and colleges and the principals of those schools who had given their time in providing the participants with the necessary information about the development of education and economy in Taiwan and entertained the participants with tea, luncheon or dinner parties, our gratitude is extended and will always be kept in our hearts.

Finally, I would extend our hearty gratitude to the Pacific Cultural Foundation, especailly to Dr. Jeanne Tchong-kwei Li, its president and her staff for their financial and manpower assistance toward the Seminar, and again for their financial help to the publication of the Proceedings of the Seminar. And I must also acknowledge that I am very grateful to the Executive Board and members of our own association—the ACEI/ROC-for their full support and hard work.

It is with the support and contributions of these various agencies and individual members and participants that this Seminar was held and considered to be a rewarding experience for all those who had participated in it and worked for it. To all of them we should extend our most sincere and most hearty thanks and appreciation.

SCHEDULE

July 7 (Monday)

18:00-20:00 Informal dinner meeting with members of the ACEI Republic of China

July 8 (Tuesday)

09:00-12:00 Orientation Tour of Taipei City

12:00 Luncheon (hosted by Private Li-Jen School and Private Kuang Jen School)

13:30-16:00 Orientation Tour of Taipei City

17:00 Registration.....International Reception Hall

17:30-19:00 Reception (hosted by ACEI/ROC and the Pacific Cultural Foundation)...International Reception Hall

July 9 (Wednesday)

10:00-11:00 **Opening Session** .....International Reception Hall

Chairperson: Mrs. Chu-sheng Yeh CHENG
President, ACEI/ROC

Speakers: 1. His Excellency Hwei-sen CHU
Minister of Education
Republic of China

2. Dr. Joe L. FROST
President, ACEI

Photographing

12:00 Luncheon (hosted by Public High Schools in Taipei)

14:00-15:30 **Plenary Session I** .....International Reception Hall

Chairperson: Dr. Hsia-ti YEH
President
Taiwan Provincial Taipei Teachers College

Speaker: George YEH
Senior Advisor to the President of the Republic of China
Former Professor of English Literature of
National Peking University, etc.

15:30-16:00 Coffee Break

16:00 - 17:00 **Plenary Session II** .....International Reception Hall

Chairperson: Mrs. Cecilia KOO
Board of Director
National YWCA of Taiwan

Speaker: Professor Yu-hsien SHAO
Department of Fine Arts
National Taiwan Academy of Arts
"Cultural Tradition and Creative Presentation"

18:00 - 19:30 Dinner — Hosted by His Excellency Hwei-sen CHU
Minister of Education
Republic of China

20:00 - 22:00 Entertainment: Chinese Opera

July 10 (Thursday)

09:00 - 10:30 Panel Discussion:

Committee A: **Fine Arts and Child Development** .....Spring Room

Chairperson: Mrs. Betty Sun CHAO
President
Taipei Municipal Teachers College

Speaker: Professor Ching-yin HO
Taipei Municipal Teachers College

Committee B: **Music and Child Development** .....Summer Room

Chairperson: Dr. Lian-wen MAO
Director General
Department of Junior High and Elementary Education
Ministry of Education
Republic of China

Speaker: Dr. Barbara ANDRESS
Department of Music
College of Fine Arts
Arizona State University

Committee C: **Free Papers** .....Autumn Room

Chairperson: Professor Ruth L. ROCHE
Past President, ACEI

Speakers: Professor Elizabeth Yen KAO
University of Chinese Culture
"Dancing and Child Development"

Dr. Shu-fang Lo CHIA
Fu-Jen University
"Drama and Child Development"

10:30-11:00 Coffee Break

11:00-12:00 Panel Discussion:

Committee A: **Fine Arts and Child Development**.....Spring Room

Chairperson: Miss Dorothy FABKE
Liaison Person
State and Province Association
Presidents to ACEI Executive Board

Speaker: Dr. Chang-peng WU
Instructor
Taiwan Provincial Taipei Teachers College

Committee B: **Music and Child Development** .....Summer Room

Chairperson: Mrs. Lucile WILLIAMS
President
Florida ACEI and Past ACEI
Vice-President Later Childhood

Speaker: Dr. Chang-yang KUO
Chairman and Professor of Music
Taiwan Provincial Taipei Teachers College

Committee C: **Free Papers** .....Autumn Room

Chairperson: Mrs. Ching-ching Chen WU
Professor of Education
Taipei Municipal Teachers College

Speaker: Dr. Lucile LINDBERG
Queens College
City University of New York
"The Arts and Child Development"

12:20 Visit Taipei City Council

12:30 Luncheon (Hosted by Dr. T. S. LIN, Speaker of Taipei City Council)

14:00-16:30 Visiting

Group A:
1. Taiwan Provincial Taipei Teachers College
President: Dr. Hsia-ti YEH
Person to Contact: Prof. Hung-hsiang LIU

2. Taipei Municipal Teachers College
President: Mrs. Betty Sun CHAO
Person to Contact: Dr. Ching-ching Chen WU

Group B: National Taiwan Normal University
President: Dr. Wei-fan KUO
Person to Contact: Prof. Marcella Tu KING

Group C: Taiwan Provincial Elementary Teachers In-Service Training Institute
Director: Mr. Chien-chi TSUI
Person to Contact: Prof. Hai-chuan CHI

17:00 Call on Premier Yun-suan SUN, Republic of China

18:00-19:30 Dinner (Invited by the host schools)

July 11 (Friday)

09:00-12:00 Study Tour:

Group A:
1. Private Li-Jen School
Principal: Mrs. Hwei-chih Cheng SUN
2. Jen-Ai Junior High School
Principal: Mr. Tzu-chieh LANG
Person to Contact: Mrs. Ivy Hsiao-ming Chen SUN

Group B:
1. Min-Tsu Elementary School
Principal: Mr. Lung-rong WU
2. Chieh-Shou Junior High School
Principal: Mr. Huei LIN
Person to Contact: Prof. Hung-hsiang LIU

Group C:
1. Kwang-Fu Elementary School
Principal: Mrs. Chieh-lian Wang LIN
2. Southgate Junior High School
Principal: Mr. Wan-chung LAI
Person to Contact: Prof. Ching-ching Chen WU

Group D: Early Childhood Education Center
Fu-Jen University
Director: Yuh-rong CHOU
Person to Contact: Dr. Shu-fang Lo CHIA

12:00 Luncheon (Invited by the host schools)

14:00-15:30 **Plenary Session III**.....International Reception Hall

Chairperson: Dr. Emily Shiao-chun Y. MIAO
Professor and Chairman
Department of Child and Youth Welfare
University of Chinese Culture

Speaker: Dr. Elliot EISNER
Professor of Art and Education
School of Education
Stanford University
"Children's Creative Expression and the Arts:
Our Duty, Our Responsibility and Our Privilege"

15:30-16:00 Coffee Break

16:00-17:00 Closing Session: .....International Reception Hall

Chairperson: Dr. Jeanne Tchong Koei LI
President
Pacific Cultural Foundation
Republic of China

Speakers: Miss Alberta L. MEYER
Executive Director Emeritus ACEI

Mrs. Chu-sheng Yeh CHENG
President
ACEI Republic of China

18:00-19:10 Dinner (hosted by Taipei Municipal Government)

19:30-22:00 Entertainment: China Night.....Sun Yat-sen Memorial Hall

13

SIGHT-SEEING TOUR

July 12 (Saturday)

08:30	Leave Grand Hotel for Taichung
12:00	Lunch
14:00	Visit Folk Museum
16:30	Visit the Big Buddha at Changhua
18:00	Supper
RON	Harbor Hotel, Taichung

July 13 (Sunday)

09:00	Visit Confucius Temple, Taichung
11:00	Visit Taiwan Provincial Government
12:00	Luncheon (hosted by Taiwan Provincial Government)
13:30	Visit Taiwan Provincial Handicraft Center
14:30	Leave Taichung for Sun Moon Lake
18:00	Supper
RON	Sun Moon Lake Hotel

July 14 (Monday)

09:00	Sight-seeing around Sun Moon Lake
10:30	Leave Sun Moon Lake for Taichung
11:30	Visit Taiwan Provincial Assembly
12:30	Luncheon (hosted by Taiwan Provincial Assembly)
13:30	Return to Taipei
RON	Grand Hotel, Taipei

July 15 (Tuesday)

Departure

14

PARTICIPANTS

Prof. Elliot EISNER
School of Education
Stanford University
Stanford, Calif. 94305
U. S. A.

Dr. Joe L. FROST
901 Terrace Mountain Drive
Austin, Texas 78746
U. S. A.

Miss Rebecca A. MAUZY
308 South Court House Road
Arlington, Virginia 22204
U. S. A.

Miss Alberta L. MEYER
3201 Wisconsin Avenue, N.W., Apt. 404
Washington, D. C. 20016
U. S. A.

Dr. Joan MOYER
Dept. of Elementary Education
Arizona State University
Tempe, Arizona 85281
U. S. A.

Prof. Ruth L. ROCHE
9585 Reseda Blvd., Apt. 210
Northridge, Calif. 91324
U. S. A.

Miss Wanda DORRINGTON
P. O. Box 57186
Webster, Texas 77598
U. S. A.

Mrs. Gloria HEARN
111 Myrtlewood Drive
Pineville, Louisiana 71360
U. S. A.

Mrs. Elizabeth (Betty) Holden-MOSHER
8063 Powderbrook Lane
Springfield, Virginia 22153
U. S. A.

Mr. J. Dean MOSHER

Dr. Ruth LUNDGREN
1853 Princeton Avenue
Salt Lake City, Utah 84108
U. S. A.

Mr. Allen H. LUNDGREN

Dr. Helen SUCHARA
14360 Farmington Road
Livonia, Michigan 48154
U. S. A.

Dr. Elizabeth Ann VERNON
9708 Cottle Drive
Austin, Texas 78753
U. S. A.

Miss Elvie Lou LUETGE
3225 Garfield Street, N. W.
Washington, D. C. 20016
U. S. A.

Miss Dorothy Ann FABKE
5178 King Arthur's Court South
Greenfield, Wisconsin 53221
U. S. A.

Dr. Lucile LINDBERG
152-72 Melbourne Avenue
Flushing, New York 11367
U. S. A.

Mrs. M. Lucile WILLIAMS
2114 Broad Street
Tallahassee, Florida 32301
U. S. A.

Mr. Ronald WILLIAMS
5357 San Vicente Blvd., Apt. 68
Los Angeles, Calif. 90019
U. S. A.

Mrs. Vivian O. ADAMS
4726 South Germantown Road
Germantown, Tennessee 38138
U. S. A.

Mr. Eugene H. ADAMS

Dr. Mary Louise BURGER
Fairfax Village
One Kittery on Auburn
Rolling Meadows, Illinois 60008
U. S. A.

Mr. Roy COATS
5847 Chandler Drive
Baton Rouge, Louisiana 70808
U. S. A.

Dr. Eileen COWE
106 Morningside Drive, Apt. 46
New York, N. Y. 10021
U. S. A.

Dr. Glen DIXON
2892 West 35th Avenue
Vancouver, B. C.
Canada V6N 2M4

Prof. Alice DUREN
1014 Evans Street
Oshkosh, Wisconsin 54901
U. S. A.

Mrs. Ruth FELLERS
301 58th Place
Des Moines, Iowa 50312
U. S. A.

Miss Jo Ann HIPP
18745 West Salem Court
Lansing, Illinois 60438
U. S. A.

Mrs. Grace HOFFER
3532 Dobie Road
Okemos, Michigan 48864
U. S. A.

Dr. Lois I. JOHNSON
1730 B Street, Apt. 5
Lincoln, Nebraska 68502
U. S. A.

Miss Rita KLEMNA
1539 Switzer
St. Louis, Missouri 63147
U. S. A.

Mrs. Cynthia LIDDELL
856 Dinwiddie Cove
Southaven, Mississippi 38671
U. S. A.

Dr. Hazel McCANNE
613 West San Antonio Street No. 204
San Marcos, Texas 78666
U. S. A.

Miss John Julia McMAHAN
2501 Chaparral Street
Las Cruces, New Mexico 88001
U. S. A.

Mr. Roy MEYER
2605 East Third Street
Duluth, Minnesota 55812
U. S. A.

Mrs. Alma MOSELEY
3837 Cherrywood Avenue
Los Angeles, California 90008
U. S. A.

Dr. Joanna S. NESSELROAD
Route 4, Box 94
Morgantown, West Virginia 26505
U. S. A.

Mrs. Bennetta ORTON
18424 S. E. Brooklyn Court
Gresham, Oregon 97030
U. S. A.

Mr. Floyd ORTON

Miss Margaret RASMUSSEN
2800 Ouebec Street, N. W.
Washington, D. C. 20008
U. S. A.

Dr. Betty SCHUMACHER
4313 Knox Road No. 311
College Park, Maryland 20741
U. S. A.

Miss Maureen SEDDON
1329 Brookshire Drive
Salt Lake City, Utah 84106
U. S. A.

Mr. Harold TURNER
411 New Perry Road
Greenville, South Carolina 29609
U. S. A.

Miss Aline WEGERT
1823 Aliso Drive, N. E.
Albuquerque, New Mexico 87110
U. S. A.

Miss Mary A. WHITE
1123 South St. Louis
Tulsa, Oklahoma 74120
U. S. A.

Prof. Barbara ANDRESS
Department of Music
College of Fine Arts
Arizona State University
Tempe, Arizona 85281
U. S. A.

Mrs. Joyce L. MARTENS
2322 Dalis Drive
Concord, Calif. 94520
U. S. A.

Mrs. Margaret A. STANT
10551 Twin Rivers Road No. C-1
Columbia, Maryland 21044
U. S. A.

Mrs. Zella P. PAXTON
1765 Cornell Circle
Salt Lake City, Utah 84108
U. S. A.

Mr. Leland J. PAXTON

Mrs. Betty M. FROST
901 Terrace Mountain Drive
Austin, Texas 78746
U. S. A.

Prof. Mary G. LOWE
2689 South 1800 East
Salt Lake City, Utah 84106
U. S. A.

Mrs. Grace SCHUMANN
11933 Hickory Road
Omaha, Nebraska 68144
U. S. A.

Mrs. Audrey Joseph-JOHNSON
403 Bradenhall Drive
Carson, Calif. 90746
U. S. A.

Ms. Robin TREWET
32 Fernwood Lane
Bakersfield, Calif. 93308
U. S. A.

Miss Lu Ann LANDHOLM
10067 Miami Street
Omaha, Nebraska 68134
U. S. A.

Mrs. Thelma KLOEMPKEN
346 Elm Street
Winona, Minnesota 55987
U. S. A.

Miss Colleen GUSTAFSON
7738 South 1040 East
Midvale, Utah 84047
U. S. A.

Miss Connie BROWN
2575 Redondo Avenue
Salt Lake City, Utah 84108
U. S. A.

Mrs. Lilian TOH
14321 Astrodome Drive
Silver Spring, Maryland 20906
U. S. A.

Mrs. Kathleen SHAFER
1616 North Denver
Tulsa, Oklahoma 74106
U. S. A.

Dr. Vera PETERSEN
1717 S. W. Park Avenue Apt. 907
Portland, Oregon 97201
U. S. A.

Miss Rhonda McQUARRIE
4851 Woodbridge No. 39
Salt Lake City, Utah 84117
U. S. A.

Mrs. Carmen ROSCOE
2409 East 3225 South
Salt Lake City, Utah 84109
U. S. A.

Mrs. Dorothy Jane Douglas-MERCADO
P. O. Box 107
University of the Philippines
Diliman, Quezon City 3004
The Philippines

Mrs. Annabell GRIFFIS
304 N. E. 16th Street
Homestead, Florida 33030
U. S. A.

Dr. Jeanne CALLIHAN
241 East Sunset Road
San Antonio, Texas 78209
U. S. A.

Mrs. Delores FLETCHER
2441 Forest Meadow Circle
Minnetonka, Minnesota 55343
U. S. A.

Ms. Claire-Frances WHITEHURST
306 Alesio Avenue
Coral Gables, Florida 33134
U. S. A.

Mrs. Ruby FLETCHER
135 East Center Street
P. O. Box 183
North Salt Lake, Utah 84054
U. S. A.

Ms. Patricia GORDON
4431 Cambridge Street
Duluth, Minnesota 55804
U. S. A.

Mrs. Mabel B. CRITTENDEN
15 Crown Point Road
Little Rock, Arkansas 72207
U. S. A.

19

Mr. Marvin C. CRITTENDEN

Mrs. Virginia PETERSON
P. O. Box 125
Paso Robles, Calif. 93447
U. S. A.

Mr. Allen PETERSON

Mrs. Imogene St. PAUL
60 Ganung Drive
Ossining, New York 10562
U. S. A.

Mrs. Perla C. BAUTISTA
77 Natividad Street
San Francisco del Monte
Quezon City, The Philippines

Prof. Teresita TRONQUED
22 Alta Vista Drive
Loyola Heights
Quezon City, The Philippines

Dr. Nancy QUISENBERRY
1009 Skyline Drive
Carbondale, Illinois 62901
U. S. A.

Mrs. Jung Whan LEE
Department of Education
College for Teachers
Ewha Womans University
Seoul, Korea

Mrs. Sara L. SCLARENCO
817 South Rotherwood
Evansville, Indiana 47714
U. S. A.

Mrs. Mildred DOVEY
623 St. James Street
Pittsburgh, Pennsylvania 15232
U. S. A.

Ms. Mary L. IVORY
1305 Kenney Way
Sacramento, Calif. 95825
U. S. A.

Mrs. Mary McALPIN
170 West End Avenue
New York, N. Y. 10023
U. S. A.

Ms. Elizabeth NORTHCUTT
2071 Pennington Road
Trenton, New Jersey 08618
U. S. A.

Mrs. Helen PAYNE
2434 Silver Ridge Road
Los Angeles, Calif. 90039
U. S. A.

Mrs. Alyce R. PUTNAM
2489 Brookcliff Way, N. E.
Atlanta, Georgia 30345
U. S. A.

Ms. Nina K. JOHNSON
ABC Teachers Association
17434 Studebakes
Cerritos, Ca. 90701
U. S. A.

Mrs. Eun Soon BEAK
Director
Unkang Kindergarten
486-28 Bul-Kang Dong
Eun Pyeong Ku
Seoul, Korea

Mrs. Myoung-Hi BEAK
Department of Education
Ewha Womans University
Seoul, Korea

Miss Kyung Sook HA
Director
Hannam Kindergarten
Yongsan-ku Hannam-Dong 743-9
Seoul 140, Korea

Ms. Gae Un HAN
Director
Dong-Un Kindergarten
320-5 Wha Gok Dong
Young Deung Po Ku
Seoul, Korea

Mrs. Gae Ok JIN
Kindergarten Superviror
Ministry of Education
494-24 Gal Hyon Dong
Suh Dae Moon Ku
Seoul, Korea

Ms. Tae Won KIM
Director
Shin-Suk Kindergarten
357-2 Shi-Soo Dong
Ma Po Ku
Seoul, Korea

Mrs. Eun Wha LEE
Director
Ewha Kindergarten
Ewha Womans University
Seoul, Korea

Mrs. Eun Duck PARK
Director
Yoo-Yi Kindergarten
394-3 Sue Yu Dong
Do Bong Ku
Seoul, Korea

Mrs. Geong Suk SEO
Director
Moo Ji Gae Kindergarten
174-6 Eung An Dong
Eun Pyeoung-Ku
Seoul, Korea

Ms. Geong Suk SHIN
Director
Eun Sook Kindergarten
354-18 Wha Gok Dong
Yeong Deung Po Ku
Seoul, Korea

Mrs. Soon-Il LEE
Jumbo Mansion Apt. 1805
Dong Bu I Chon Dong
Yong San Ku
Seoul, Korea

Mr. Jn Koun LEE
2-17 Seung Bud-Dong
Seung Bud-ku
Seoul, Korea

21.

張希文
Ms. Hsi-wen CHANG
Principal
Mandarin Daily News Language Center

羅淑芳
Mrs. Shu-fang Lo CHIA
Professor, Teaching Child Development
Fu-Jen University

孫沛德
Mrs. Betty P. T. Sun CHAC
President
Taipei Municipal Teachers College

李卓升
Prof. Cho-sheng Chien LEE
Department of Home Economics
National Taiwan Normal University

陳壽狗
Mr. Shou-gong CHEN
Professor of Education
Taiwan Provincial Taipei Teachers College

朱雪菲
Mrs. Irene CHU
Instructor
Taiwan Provincial Taipei Teachers College

葉楚生
Mrs. Chu-sheng Yeh CHENG
President
ACEI Republic of China

朱菊貽
Mrs. Chiu-ye Chu PAN
Associate Professor
Taipei Municipal Teachers College

紀海泉
Mr. Hai-chuan CHI
Professor
Taipei Municipal Teachers College

陶淑貞
Mrs. Shu-cheng Tao FU
Senior Specialist Concurrent Section
Social Affairs Department
Ministry of Interior

季美琰
Mrs. Marilyn CHI
Instructor
Department of Child and Youth Welfare
University of Chinese Culture

何清吟
Prof. Chin-ying HO
Professor
Taipei Municipal Teachers College

丁碧雲
Mrs. Polly Ting CHI
Professor of Sociology
National Taiwan University

高梓
Mrs. Tze Kao HOH
Vice President
University of Chinese Culture

黃 聖 德
Mr. Sheng-te HUANG
Vice President
Pacific Cultural Foundation

黃 友 松
Mr. Yu-soon HUANG
Professor
Taiwan Provincial Taipei Teachers College

高 棪
Prof. Elizabeth Y. KAO
Director of Dance Department
University of Chinese Culture

涂 夢 俠
Mrs. Marcella Tu KING
Professor
Department of Home Economic Education
National Taiwan Normal University

[illegible]嚴倬雲
Mrs. Cecilia KOO
Board of Director
National YWCA of Taiwan

郭 長 揚
Dr. Chang-yang KUO
Chairman and Professor of Music
Taiwan Provincial Taipei Teachers College

藍 自 強
Mr. Tzu-chieh LANG
Principal
Jen-Ai Junior High School

李 鐘 桂
Dr. Jeanne Tchong Koei LI
President
Pacific Cultural Foundation

梁 秀 中
Prof. Shiow-chung LIANG
Chairman
Department of Fine Arts
National Taiwan Normal University

梁 素 霞
Ms. Su-hsia LIANG
Principal
Taipei Municipal Ching-Mei
Girl's High School

毛 連 溫
Dr. Lian-wen MAO
Director General
Department of Junior-High
and Elementary Education
Ministry of Education

[illegible]苗 孝 鈞
Dr. Emilily Shiao-chun Y. MIAO
Chairman
Department of Youth and Child We
University of Chinese Culture

鄭 惠 芝
Mrs. Hwei-chih Cheng SUN
Principal
Private Li-Jen School

陳 小 鳴
Mrs. Ivy Hsiao-ming Chen SUN
Bilingual Specialist of San Francis
Unified School District

宋 陳西
Chan-shi SUNG
Principal
Associate Kuang Jen School

崔 劍 奇
Dr. Chien-chi TSUI
Director
Taiwan Provincial Institute of
Elementary School Teachers
In-Service Education

張 敦 華
Mrs. Diana WANG
Instructor
Fu-Jen University

王 鐘 和
Prof. Kitty WANG
Director
The Students' Mental Health Center
Taiwan Provincial Junior College of Nursing

汪 麗 維
Mr. Li-wei WANG
Graduate Student
National Taiwan Normal University

陳 青 青
Mrs. Ching-ching Chen WU
Professor of Education
Taipei Municipal Teachers College

吳 長 鵬
Dr. Chang-peng WU
Lecturer
Taiwan Provincial Taipei Teachers College

葉 霞 翟
Dr. Hsia-ti YEH
President
Taiwan Provincial Taipei Teachers College

劉 鴻 香
Mrs. Huang-hsiung Liu YUNG
Associate Professor
Taiwan Provincial Taipei Teachers College

24

ORGANIZING COMMITTEE

Chairperson:

Prof. Chu-sheng Yeh CHENG
President
ACEI Republic of China

Co-Chairperson:

Dr. Jeanne Tchong Koei LI
President
Pacific Cultural Foundation

Members:

Mrs. Betty P. T. Sun CHAO
President
Taipei Municipal Teachers College

Mrs. Hwei-chih Cheng SUN
Principal
Private Li-Zen Elementary School

Mr. Tzu-chieh Lang
Principal
Jen-Ai Junior High School

Ms. Su-hsia Liang
Principal
Taipei Municipal Ching-Mei Girl's High School

Mr. Sheng-te HUANG
Vice President
Pacific Cultural Foundation

THE STAFF

Secretary General:	Dr. Nathan Yu-jen LAI Secretary General Pacific Cultural Foundation
Coordinators of Program:	Mrs. Jean CHAO Chief of Planning Section Pacific Cultural Foundation
	Miss Kerry Y. C. CHEN Deputy Chief of Planning Section Pacific Cultural Foundation
	Mrs. Betty P. T. Sun Chao Member of Executive Board ACEI/R. O. C.
	Mrs. Hwei-chih Cheng Sun Secretary General ACEI/R. O. C.
Coordinators of Information:	Mr. Jyi-teh KU Chief of Personnel Section Pacific Cultural Foundation
	Miss Su-feng CHOU Graduate Student National Taiwan University
Coordinators of Reception:	Mr. David P. C. CHAO Chief of Programming Section Pacific Cultural Foundation
	Mr. Harrison G. B. YEH Deputy Chief of Programming Section Pacific Cultural Foundation
	Miss Man-shi Sung Member of Executive Board ACEI/R. O. C.
	Mr. Tzu-chieh Lang Member of Executive Board ACEI/R. O. C.
Coordinators of General Affairs:	Mr. Sun-chang LIN Chief of Accounting Section Pacific Cultural Foundation
	Miss Jya-lee LU Account Pacific Cultural Foundation

OPENING ADDRESS

Prof. Chu-sheng Yeh Cheng
President
ACEI Republic of China

Dr. Frost, President of ACEI, His Excellency Dr. Chu, Minister of Education of the Republic of China, distinguished guests, fellow members and friends of ACEI:

On behalf of the organizing committee of the 1980 ACEI Summer Seminar, I would like to extend to you all our most sincere and heartfelt welcome. We are honored by your presence at the opening session of this seminar. To those fellow members of ACEI who have traveled many miles to participate in this seminar, we would like to extend to you our special welcome. We hope that you will not only benefit from the seminar, but will also enjoy the post-conference sight-seeing tours.

As we are gathered here from various parts of the world to exchange views and experiences about childhood education, I think it would be proper for us to pay tribute to all those who have selected childhood education as their career and to call the attention of the world, particularly policy-makers and heads of states, to the importance of the education and teaching of the young. Educators and school teachers are the designers of our school systems, our school life and school curricula. And most importantly, they are teaching our children now. It would not be too much to say that not only is the learning, development and growth of our children today being constantly and continuously influenced by educators and teachers, but also that the future of our children and eventually the future of mankind is in their hands.

In this country teaching has for centuries been widely accepted as a highly respectable profession. Teachers today continue to be highly regarded in our society. But this is not true the world over. We hope that education authorities and institutions and their related professional associations will all join hands so that concerted efforts can be made to continually upgrade the quality of teacher education and qualifications and to safeguard and upgrade the social and economic position of teachers. This is necessary if we want to give our children the best possible education.

I would like to say a few words about why we have chosen "The Arts and Child Development" as the theme for this seminar. Many of us think that since the sputnik stimulus, science and technology have been the center of interest in many school systems. We think teaching of the arts needs reasonable emphasis if the child is to develop into a mature and well-balanced adult.

The arts are the means and method of expression and communication. They are both social and

individual. The teaching and learning of the arts can lead to both intellectual understanding and personal growth. Through the arts, children can learn to understand and appreciate people—people of all ages, people from different eras and different lands. Through the study of the arts, children can benefit from the world's rich cultural heritage. There is so much to be learned from each other, between the East and the West, between the old and the new. What the world needs more than anything else is peace and mutual accomodation. Here, Chinese and other oriental views of the arts are most revealing, because in oriental thought, the arts stress the unity and wholeness of man and nature.

If the child can be helped to love, to care, to understand, to appreciate, to communicate, to express, to meditate and to find composure through learning the arts, he will probably suffer less from outside stress or personal confusion. If most children learn to love the arts, the world will probably have fewer conflicts, even though we are undergoing the strains of rapid urbanization and industrialization.

The rapid development of international communication makes the world smaller and smaller each day. Interactions and interrelations between nations in the political, economic, educational, cultural and other fields are increasing and will continue to increase even faster in the future as communication systems continue to develop. Under these circumstances no nation is left alone or isolated, even it wants to.

We also see conflicts and wars between nations, with some powers invading less powerful neighors. About one third of the children of the world are undernourished with some starving. Many more children of the world are unable to have six years of education, while some will have no schooling at all.

This is the world in which our children live today, and are going to live in for the rest of their lives.

Looking at the world, I feel it is both a great challenge to and opportunity for teachers to do what we can so our students can cope with the demands of this world. I have time to name only a few tasks:

1. Improve and extend ACEI plans for action internationally, since we are an international association.
2. Humanize our school curricula. Strengthen the development of children's sociability while continuing to help them develop their individuality.
3. Teach and practice the brotherhood of man. Every child in the world is everybody's responsibility.
4. Ask our children what they can do for others—members of their families, their neighborhoods, their country and their world.

Finally, I would like to take this opportunity to extend our gratitude and appreciation to all the agencies, schools, colleges and individuals who have helped us and made this seminar possible.

Address

His Excellency Hwei-sen Chu
Minister of Education
Republic of China

Prof. Cheng, Dr. Frost, Distinguished Participants, Ladies and Gentlemen:

On behalf of the Ministry of Education of the Republic of China, I warmly welcome to all scholars both from overseas and this country who are participating in the Summer Seminar of Association for Childhood Education International here in Taipei.

I also wish to express our respects and gratitude to the sponsors—the ACEI Republic of China and the Pacific Cultural Foundation.

Roughly one hundred years ago the ACEI was founded. It now has over 3700 group members and branches. In many democratic countries, such as the United States, Canada, Japan, the Republic of Korea, the Philippines, Mexico and the Republic of China, the ACEI branches have nearly twenty thousand individual members, all involved in the work of childhood education. These branches regularly hold meetings to discuss problems of childhood education.

The main theme of this seminar is the Arts and Child Development. It includes three discussion topics: fine art, music and dance. The first article of the Compulsory Education Law of the Republic of China states: "The purpose of compulsory education is to educate the citizens to a balanced development in morality, intelligence, physical strength, socialization and esthetics." Since the arts is the main scope of aesthetics, I feel it is fitting for your association to hold the seminar on the arts and child development in our country.

The rapid development of technology and material civilization means human beings nowadays lead a tense, busy and monotonous machine-like life. As a result culture has gradually degenerated. To counter this every advanced country places emphasis upon art education, and the most advanced countries place most emphasis on art education. Art education not only provides people with opportunities to learn aesthetics, but is also intimately related to the child's moral and spiritual growth. For instance:

1. Art education cultivates the child's powers of observation and description, helping them to learn industrial design or fine arts when they grow up.
2. Art education cultivates the child's ability to imagine, think and fantasize, which assists them to think and judge clearly.
3. Art education develops the child's ability to coordinate body and mind, and helps him learn patience.

4. Art education stresses developing the child's ability to shape and use various materials, increasing the desire and ability to beautify their living conditions.
5. Art education cultivates the child's perception and application, and inspires creative talent, aiding their potential for achievement in whatever field they devote themselves to later in life.
6. Art education particularly assists balanced development of the child's intelligence and emotions, so molding a well adjusted personality.

Our country traditionally emphasizes art education for children. The "six skills"—etiquette, music, archery, horsemanship, writing and arithmetic—which students were required to master in ancient China, involve art education. From the beginning of modern education in the Republic of China, art education has been a major concern. Art courses are taught at all ordinary schools. Now, in addition to art education, special plans have been made to identify and guide students with special artistic talents. Last year we announced a program to improve cultural, recreational and extracurriculum activities, directing schools to prepare questionnaires to identify students with interests in music or art and actively train those students with special gifts in music, art, sculpture, and dance. We are also making our school system flexible enough to meet the needs of gifted children for the full development of their creative talents.

The child is the future master of the world and the most precious resource of humankind. The purpose of the ACEI is to develop and improve childhood education and using art education to develop a healthy disposition, an integrated personality and an aesthetic philosophy is a fine aim.

I hope your discussion will add new dimensions to art education in this country and give new direction to childhood education worldwide.

FREE TO BE

Prof. Joe L. Frost
University of Texas at Austin
President, A.C.E.I.

To all of you gathered here today I bring greetings on behalf of Association for Childhood Education International members in over seventy countries throughout the world. This conference, The Arts and Child Development, is a landmark event for ACEI and for children, representing months of planning by our gracious hosts and friends, the Republic of China ACEI and the Pacific Cultural Foundation. To all of you who extend this hospitality from all of us who benefit, I extend our most sincere gratitude and appreciation. And for the world's children, the object of our concern and effort, I extend a challenge for your full dedication during this week to the historic ideals of ACEI.

Here we stand, a world away and a century removed from that small band of courageous women who founded the International Kindergarten Union, later to become ACEI. The same courage and concern for children which led them to break with the traditions of the times and express themselves as women marked their stand as citizens concerned for the rights of children. Theirs was no small task for the roles of women were clearly prescribed and children were viewed as miniature adults-they had no unique identity, no peculiar place in society. Children were for essential purposes, *nobody*.

As recently as the turn of this century childhood in the emerging industrialized nations was characterized by high mortality, severe punishment, backbreaking labor and intimidating teaching in regimented schools-not an unpredictable legacy, for the history of childhood is marked by centuries long eras of infanticide, abandonment and child slavery. In this context, the call for reform was sounded. The educational issues of the day, perhaps simplistic by today's standards, revolved around the form and nature of teaching. Would the disciples of Froebel continue to hold the field or would the growing influence of Dewey's philosophy and Hall and Thorndike's science capture the imagination and energy of educators. The answers were swift in coming, as the IKU became a battleground for the traditionalists and the progressives. The issues have never since been so clear or so simple.

Nonetheless, the principles that guided those pioneers in IKU grew to be the central purposes of ACEI. Our reason for existence was and is to work for the education and well being of the world's children-to make their existence more meaningful, more productive, more expressive, more caring, more human, to help the child to become *somebody*. On this point there will be no compromise, now, in this conference, or in the future.

To assist others in becoming somebody, in becoming more human, people seek outside themselves

for sources of wisdom and strength. They look to history, to philosophy, to religion; they look to the highest forms of human expression-the arts, and to their most creative people. Civilized culture needs art to commemorate its history and link its people in time and space to their past, their present, and their future. Culture needs art to represent, recreate and invigorate its religion. And humans need art to serve their practical needs, shape their tools, build their homes, please their sense of order and beauty, and preserve their civilization. Moreover, humans need art to answer the age-old question, who am I? so that each may come to say and to know, I am somebody.

The human being also seeks inside himself for his identity, his justification for being. The newborn infant expresses his remarkable inborn powers to explore his world through play. He extends his expressive powers and gains control over the world. "Play is the highest expression of human development in childhood for it alone is the free expression of what is in a child's soul," Froebel wrote. Play is the child's art form, his vehicle for creative expression. He plays and language is created:

Ba da di
ba da di
ba da di
ba ba ba
do da di
Ba ba da da go ba di
Ba ba da da go ba di.

He plays and mythical characters come into being:

There in the night, where none can spy,
All in my hunter's camp I lie,
And play at books that I have read
Till it is time to go to bed.

These are the hills, these are the woods,
These are my starry solitudes;
And there the river by whose brink
The roaring lions come to drink.

(Robert Louis Stevenson)

He plays and imagination knows no limits. Body and mind are synchronized in a flow of energy and rhythm, growing in itensity, joy, and purpose, culminating in contentment and peace with the world and satisfaction with self.

Portraits of the child at play reveal the purest, most spiritual activity of man and at the time represent the inner, hidden, possibilities in humans to express themselves, freely, openly, creatively, majestically, and thus to attain fulfillment—if only they are free to dare. In the words of the poet:

The roads diverged in a wood, and I -
I took the one less traveled by,
And that has made all the difference.

32

(Robert Frost)

The flame of creative expression burns brightly for some but is almost snuffed out for others. There is a kind of ironic parallel between the levels of creative expression available to man and his condition in the world. The first and most pathetic is the *lethargic level.* Those occupying this level are the victims of incapacitating disease; the depressed elderly stuffed into out-of-the-way corners, isolated from family, old friends and the world at large; the teenagers and young adults hooked on drugs; the bored housewives of push-button societies turning to TV soap operas to heal their boring existence; the terminal welfare recipients unable or unwilling to re-enter the meaningful world of work and mutual effort. Whole societies, such as that of Micronesia, once industrious and self-sufficient, become lethargic and dependent when actions by other societies, well meaning or not, strip away their will to strive, their self-sufficiency, their pride in simple yet profound expression, and leave them psychologically naked.

At present hundreds of thousands of dispossessed people wander the face of the earth or exist in crowded, debilitating refugee camps. For these too, the flame of creative expression is but a dull flicker of its former self; they live and act at a *survival level.* Whatever energy they muster goes to feeding small children and themselves, fighting off the grim reaper of starvation, disease and oppression. For these dispossessed, striving and hoping for return to a life of security and free expression, the spirit lives, and it will survive. The art of the holocaust, though distorted by man's inhumanity to man, is an ultimate expression of man's will to live through art and in so doing to pass something of worth to his children and all mankind. But let us not deceive ourselves, in the present world of ragged, starving, homeless wanderers, some will never see their dreams fulfilled, for their condition is terminal. In the hearts and minds of too many of their fellowmen, *they* are nobodys.

When people are free they seek to improve themselves through productive labor. But the *productive level* of expression is all but lost to children of the industrialized nations. The substitution of machines for manual labor and affluence leave little meaningful work for the young. We acknowledge and value the benefits of the industrialized nations in respect to life expectancy, infant mortality, school attendance and levels of affluence but we do not see the good things about growing up in the Third World which the industrialized world appears to be losing. Anuradha Vittachi of the *New Internationalist* magazine identifies a poverty of loneliness, of the spirit, prevailing in the industrialized world, a rupture of human relationships, a loss of fraternity, a deflation of the spirit. The facts about the positive aspects of growing up in the developing world are not found in government statistics but may be gleaned from the accounts of childhood by African, Asian and Latin American writers. The child is not shunted away from parents, relatives and neighbors each day but sees them working nearby and shares in their work, raising crops, keeping house, cooking, tending animals. In their leisure time they roam freely in the majesty of the forests rather than in noisy crowded streets, swim in the rivers and seas, a glory that no swimming pool can match, and slide down wet muddy hillsides on their buttocks rather than on the concrete and steel slides of adult-inspired playgrounds. And in the evening by an open fire they relax with their families, listening to the folktales of their elders and basking in communal fellowship.

The Japanese author Daisaku Ikeda speaks of the overindulged as "glass children." They have no toughness, so weak you expect them at any moment to break. They seem to be made of glass. They are so clumsy they cannot handle scissors and knives; ready made plastic model kits have supplanted the need for tools. But the main reason they cannot use tools is that their parents won't allow them to handle them for fear they might injure themselves. The incident is minor in itself but as such incidents recur

over and over the direction of the child's life is shaped. The significance of such events becomes clear when later the parents must accompany their child to college entrance exams or fill out an employment application for him. Children are not naturally clumsy but they may be made clumsy by their parents or by their teachers. What the adult world, indeed society, most values will shape its children and its future.

In Tolstoy's immortal *Ivan The Fool,* Ivan was one of three sons of a prosperous farm family. One of his brothers, a soldier, relies on military might in all things. The other is obsessed with money, thinking always of turning a profit. Ivan dresses in rags and only knows how to take care of his little sister, dumb from birth, and toil away silently and resolutely in the fields. When an old devil and three little devils attempt to sow dissension among the three brothers the two elder fall victim to their evil schemes, but not Ivan. The temptations of power and money are ineffective against him and it is Ivan the Fool who in the end is the victor.

The fourth and final level of expression is the *creative level,* the ultimate aesthetic expression of the human being, the outpouring of the soul, the cry of the spirit to express itself in new and imaginative ways and to leave some tangible bit of evidence that a person existed in time and space and left his mark for others to see and contemplate, a mark that would somehow enhance the quality of human existence, ease its pains, soothe its frustrations and make it coherent and meaningful.

When men are free they look to their roots in civilization for clues to the perpetuation of their arts and in doing so preserve their freedom. They look back to philosophers and spiritual leaders whose truths have endured the ages and reveal themselves as profoundly today as in centuries past. They are not duped by the frills and fashions of the present, nor by political dreams of wealth and power, fleetingly attractive as they may be, but seek and value those universal principles of honesty and brotherhood that in the end ensure freedom to express and freedom to be, for themselves and their children. We meet today in a country where such principles of thought and deed are, nowhere on this planet, more dearly embraced.

In perhaps one of China's darkest hours Generalissimo Chiang Kai-shek was forcibly held in 1936 by a group of insurgents who believed they could impose their political views on him at the point of a gun. But the Generalissimo reprimanded the young marshal in charge and convinced him to follow his superior voluntarily to Nanking to stand trial (Gung-Hsing Wang in *The Chinese Mind*).

The following words are taken from the Generalissimo's diary:

> "Do you think you can compel me to surrender to you rebels?
> Today you have lethal weapons; I have none, but instead I am armed with principles of righteousness. These are my weapons of defense . . . I shall do nothing to betray the trust inposed on me by the martyrs of the revolution, I shall not bring shame and dishonor to this world, to the memory of my parents, and to the nation . . . "

And in his Last Testament:

> "I have at all times considered myself a disciple of Jesus Christ and a follower of Dr. Sun Yat-sen. There has not been a day in which I did not struggle with perseverance to remove obstacles to the Three Principles of the People (nationalism, democracy and social welfare) and to establish a democratic and constitutional nation."

Thus the absoluteness of moral values initiated by the ancient philosopher Mencius and sustained

by deep reverence for God shows vividly Chiang's adherence to that ancient tradition, the inviolability of moral values.

To free children to be, to become the best that they can become and achieve lofty heights of creative expression we must seek beyond narrow views that tie families and schools to conveniences of temporary and questionable significance. In the absence of historical perspective and wise minds children's play would still be regarded as frivolous and childhood as mere preparation for adulthood. The cathartic, repetitive compulsion and surplus energy theories of play are all ways of excluding children from increasing their sense of identity, their involvement in childhood's highest art form, of saying their play, like their childhood, is unimportant.

Similarly, many educational practices are merely efforts to gain recognition, give quick solutions or fatten the purse. It is interesting indeed that Plato and Aristotle, Confucius and Mencius, Rousseau and Comenius, Luther and Schweitzer seemed to spend more time in thought, study and discussion then in building instructional kits. Their work was rooted in truths of deep significance and universal appeal; their methods were simple, their influence timeless and universal. When Winston Churchill was asked: "If you could choose between India (then a colony of the British Empire) and William Shakespeare, what would be your choice?" Without hesitation he answered, "Shakespeare." He understood that Shakespeare was not only a great literary genius. He was the glory of Great Britian.

One of the world's great teachers, Confucius was also one of the world's great artists—in letters, music, poetry, as in teaching. Born over 2000 years ago his influence remains so great that Will Durant stated, "The history of China might be written in terms of that (Confucian) influence." Teachers Day in China, the birthday of Confucius, has now been expanded to the United States. The State of California designated Confucius' birthday, September 28 as Teachers Day. The Confucius and Mencius Society of the Republic of China presented a 30 foot bronze and marble statue of Confucius to the City of San Jose to commemorate their initiation of this event in their city.

Confucius' concepts of teaching were and are universally practical:

- teach without distinction for class.
- teach on an individual basis.
- emphasize questioning by the pupils over lecturing by the teacher.
- teach by personal example.
- cultivate self before attempting to cultivate other things.

His goal of education was to cultivate the Way, to have a clear understanding of the virtues and to teach people how to conduct themselves properly. Duties of universal obligation are those between sovereign and minister, father and son, husband and wife, elder brother and younger, and those between friends. What meaning his timeless wisdom holds for the contemporary family of industrialized nations!

The Confucian way of teaching is also relevant to modern educational systems. Even today schools in the Republic of China are organized around the major areas conceived by Confucius: moral development, intellectual development, physical development and the arts, a program of balance with ties across the ages.

The schools of North America have no such direct ties to antiquity. Rather they represent in the

main, a confluence of beliefs stemming from the overwhelming and relatively recent influx of many cultures. Freedom for creative expression may be viewed as a God-given right and guaranteed by a Constitution yet taken away from children by conditions of schooling. The child of the West has much to learn from the child of the East; a society may become "technological" in a matter of decades but an advanced civilization needs centuries of careful nourishing.

The philosopher, Dewey, seemed to understand this. The school, he believed, was primarily a social institution representing life as vital to the child as that carried on in the home. Education, for Dewey, was doing, a process of living fully each day and not a preparation for the future. As such, the school functioned as a mini-society and called for democratic cooperation, sharing, humanness, mutual decision-making, the fellowship of occupations and the interest of the students. This view of education was fully consistent with Dewey's explanation for art and the high regard he held for it. "Art is a quality that permeates an experience..." He explains further by quoting Coleridge; as in poetry, "the reader should be carried forward...not by a restless desire to arrive at a final solution, but by the pleasurable activity of the journey itself." And on the worth of aesthetic experience, Dewey believed it is "the ultimate judgement upon the quality of a civilization."

Between advanced societies there are more cultural similarities than differences though these likenesses are apt to be concealed or misunderstood because of geographical isolation, ignorance or unintentional bias. Nonetheless, the events of this week where culture meets culture, philosophy meets philosophy, art meets art, individual meets individual, will have a profound and lasting effect. It is safe to say that the classrooms of many teachers, both East and West, will never be the same again.

In the arts, as in education, religion and politics, differences between cultures may act as barriers to mutual understanding. Yet it is precisely these differences in culture that hold the greatest promise for overcoming barriers to creative expression and self-identity for all people, for as mutual understanding increases each culture will be able to work its own unique magic, creating over time a power and wisdom beyond our most optimistic dreams.

The dream of ACEI is that no child of the future will lose his identity, suffer the hardships of disease and starvation; that none will be oppressed by war and famine, fire and flood, or man's desire to control his fellowman; that all will be free to create, free to commune with God, free to be...

In that terrible cold of Siberian winter, lonely, demoralized, anticipating the enemy and perhaps the end, to the howl of the wolves outside, the poet Zhivago in Boris Pasternak's novel wrote:

> Two little shoes fell to the floor,
> Fell with a thud.
> And soft the candle shed wax tears
> Upon a dress.
>
> The world lay soundless in the snow
> Within the frosty night.
> A candle burned upon a table;
> A candle burned.

Ladies and gentlemen, it burns through you and me.

ARTS OF CHINA

Dr. George Yeh

Several years ago, I had a friend who covered the history of Greek civilization in a one hour lecture. My only consolation today is that I have half an hour more than he had, but unfortunately I am afraid my subject is much broader than his. In any case, I want to get rid of the feeling, of mystery first, because there is nothing very mysterious about Chinese art. I think we will have to eliminate a number of very early historical dates. I will try to eliminate or reduce as far as I can the number of Chinese names, as Chinese names always seem to puzzle Westerners. I don't want to give the feeling that what has been said on this platform is a matter of mystery or a matter of conjecture.

The neolithic culture belongs to prehistory. In perhaps the last 50 years, we have come to reconsider the old names of Hsia, Shang, Chou. Hsia belongs to neolithic culture, but I leave precise distinctions entirely to the archaeologists. Because when you speak of neolithic culture in north China, you always refer to two cultures, Yang Shau and Lung Shan. What is found in many years ago it was found that some pottery was painted red, and some pottery was painted black. Those that were painted red were classified by archaeologists as belonging to the Yang Shau culture, which may go back 50 thousands years. We don't know exactly how far it goes back. These people may or may not have been Chinese, but they were the people who produced the Young Shau pottery. When they died, they buried with them a number of utensils, earthen ware, all painted in red, mostly with square or slant designs. Then there were also a large number of utensils painted black, also with designs on them, but they were black in various degrees.

All this is before the Shang Dynasty. The Chinese Stone Age is refered to as the period of Hsia, Shang, Chou. Chinese history starts from the beginning of Hsia. Shang is also sometimes refered to as Yin, and the Shang-Yin Dynasty lasted 644 years, a very long dynasty. During this dynasty there were many important beginnings for Chinese art.

One of these beginnings was Chinese writing. The Chinese always consider their calligraphy and painting as more important than other arts. And calligraphy in China has always been considered as an art.

Around 1899, people in Hodan in the province of Honan discovered a number of bones and tortoise shells. The people who first discovered them were druggists, who profited by selling these bones, grounded up, as the best cure for pain. Chinese medicine, apart from scientific elements, is also based on superstition.

For a number of years these bones and tortoise shells were sold in Peking as the only cure for cer-

tain pains. There were reported being sold for almost 20 years as dragon's powder, Lung Fen. The druggists didn't know they had a connection with language. But later, one Chinese linguist spent some time classifying the types of markings and found that they were not just bones but had ideographs. From then on a number of other linguists took up the same search, but unfortunately, the first linguist, who discovered these ideographs was killed during the Boxer Rebellion. However other linguists continued the research. It was discovered that these bones were the oldest evidence of Chinese language in existence. There are two varieties. In one type the characters are rather oracular and are carved on the back of tortoise shells. Second, there were also characters carved on animals' shoulder blades. Anyway, this was very important discovery. The Chinese themselves had not been able to decide how old their written language was until they found these oracle bones, when they found groups of characters that could be classified as having certain meanings. So from then on to this date, these characters are called Chia-ku-wen, meaning tortoise shell language. And now we are able to read at least 3000-4000 characters on the oracle bones.

The oracle bones, have been discussed at length because the Chinese traditionally consider calligraphy as their primary art. If you go to a Chinese museum, you won't find many large sculptures although there may be smaller sculptures from latter dynasties. You do not find in Chinese museums or for that matter in Chinese homes large sculptures, nor, do you find in a typcial Chinese museum or a Chinese home any number of bronzes, although bronze belongs to the Shang period.

This Hsia period is now regarded as the first Chinese dynasty, because during this period of roughly 700 years, the oldest Chinese characters on oracle bones were found, and this period is now called by archeolgists the first period of bronze in Chinese arts. We have assigned the dates 1706-1122 B.C. to this bronze period, and from this period comes the oldest recorded Chinese art object, art meaning what can be considered as containing personal expression. There is no art until it is possible to express the artist personality in some form. During the Shang Dynasty the bronze work began to be not just ordinary utensils but personal expressions of likes and dislikes. These bronzes together with the oldest writings we now have discovered can roughly date the beginning of Chinese art.

Now from the Shang Dynasty, to almost 1000 years before Christ, there were lots of wars and conflicts among different tribes. One particular Chinese tribe seems to claim themselves to be the leading tribe, and that brings us to a very famous Dynasty called Han. The Chinese still consider themselves as Han Jen, the Han people, and it was during this Han period that Chinese art became as varied, so colorful, and beautiful as it is today. I will use the Chinese Characters, because without them we Chinese don't know what the Romanized words mean. Because a Romanized "Chin" could mean many things. Chin (秦) indicates that it was the beginning of the period, now made famous by the recent discovery on the mainland by the Chinese Communists. Chin, the dynasty before Han, was a very short dynasty, and that dynasty together with Han lasted about 400 years. The beginning of Chin roughly is in the year 200 B.C., and the end of Han Dynasty is roughly 200 A.D.. So you have almost four and a half centuries in which certain important events occured.

During the Chin Dynasty China became unified for the first time. Chin had conquered seven different kingdoms, and they were able to unite the seven districts into one centralized empire. After Chin came the long period of Han, which lasted almost four centuries. Putting Chin and Han together, the most important thing was not only the unification of China but the adoption of one language for all of that part of the mainland which was then called China, because when Chin established itself as an em-

pire, there were also other states which did not belong to the Chin empire but which later were conquered. So by the time of the Han Dynasty all of China of that time, though small compared to modern China, was unified. You need not know how the exact comparision, but the important thing is that during the Han Dynasty, we have one China, one language and the adoption of one type of writing. This is very important, because at the time when the Han Dynasty began, there were at least 50-60 different languages in the place called China. Today we can say that it was at the beginning of Han Dynasty that all these dialects or languages were combined, and made into one and which was given a calligraphy, a way of writing.

During the 400 years of the Han Dynasty, many other things took place. There was also development not only of the central government's administrative system, but also state control of several types of artistic endeavours. The first thing was the regulation of practically all artists by the state. Regulation, does not mean what exists in Communist China today. Control means a form of registration and protection given to artists, who were able to draw a salary from the federal state, so federal control of artists meant more like federal protection given to their creations.

One of the reasons why Chinese art was able to develop—when I say Chinese art, I am refering to all forms of Chinese arts which came under the control and encouragement of the state—was the support given to writers, painters, sculptors and all other forms of all other people who were pursuing livelihoods unrelated to industry and agriculture. Today there is a controversy going on in the China mainland today whether artists should be supported by the state, and therefore be controlled by the state. On mainland China today artists are controlled and assigned to do certain types of work. If you are a painter, then you register at some place where painting is suppose to be a profession, and you get paid by the number of paintings you produce. It was not that way during the Han Dynasty. During the Han Dynasty the idea was to allow all creative artists to gain from their creations enough money to support themselves. For that reason the state became the art patron. In the beginning of Han Dynasty the system began and artists were supposed to come forward if they were unable to make a living and the state became the chief promoter of arts, not only in the beginning of the Han Dynasty but throughout the Han Dynasty.

Also in the Han Dynasty, certain monopolies, or certain taxes were instituted. For instance, salt production was controlled by the state. And there were also other things, such as certain vegetables, which had fixed prices. This part of Han culture is important because there is considerable controversy here as well as on mainland China as to how the state should deal with artists. It is important to recognize that during this dynasty of almost 400 years, the government and people became very closely related. Because of the small population, it was possible for the state to have contact with more people than was possible later on. It was also possible to foster in the different parts of the country certain arts which distinctively belonged to that area. Carving, for instance, became a very special product of the province of Szechuan, because it was found that people there were able to carve better than the people elsewhere.

Now after the Han Dynasty. From Han Dynasty, that is from 200 A.D. to about the 7th century which is the beginning of Tang Dynasty, you have a long period of almost 500 years, and during this time all the arts continue to develop. One of the strange things that we discover mostly from excavated objects is the tremendous progress made in tomb wall paintings. I want to go into this subject very briefly, because the thing that offered tremendous impetus to painting was the tomb wall paintings, not

paintings for living people. From the beginning of Tang Dynasty, the building of tombs was almost an open subject which people discussed easily. People were trying to paint the great walls in the tombs, and had them buried. And this is an aspect of painting which very few painters accepted as realistic until perhaps in the last 20 years. We have discovered a large number of walls with paintings on them. These paintings were not what we would consider to be good paintings but they were painted as a form of art for the dead. The Chinese who specialized in the building of tombs with all their decoration inside, considered the building of tombs not as anything unlucky or unfortunate but rather as a part of their living art. This was not thought of 50 years ago. But with recent discoveries, we are able to recognize how painting developed as paintings on the tomb walls rather than as creations for the living.

Another art which by the beginning of Tang Dynasty had become very accomplished, was lacquer ware. We did not know this 70-80 years ago, but now from the excavated pieces we are able to say that lacquer ware was one of the main arts of China beginning probably from Shang Dynasty. The excavation conducted in early Tang Dynasty of tombs of the Han Dynasty definately contained extremely refined works of lacquer. Lacquer was not only used as a coating or cover for wooden objects but also where color was needed.

That brings us to the question of color. From the Tang Dynasty onwards the Chinese were able to produce very colorful objects. For instance, we now associate the so-called San Tsai, the three-color glazing with Tang porcelain. At first, many of the porcelain pieces that were associated with Tang Dynasty were monochrome. Later there were three colors combined-green, yellow and red, all on one piece. The origin of the three-color combination is yet unknown. But we have now this three-color combination from Tang Dynasty as the most salient characteristic of that period, and as porcelain, these three-color pieces were for the first time valued by the Chinese themselves.

Now, a little about porcelain. China as you know is well-known, because porcelain is associated with the name of china. But actually porcelain was beginning to be made before Tang Dynasty, and after Tang, the Sung porcelain became typical Chinese porcelain. If you go to the Palace Museum here, you will see the Sung porcelain is mostly monochrome, in the sense that the Chinese in the Sung Dynasty prefered to have monochrome porcelain. This went on until about the Ming Dynasty, when the Chinese began to put in different colors on one object. The quality of porcelain was also at its best during the Sung Dynasty. In the Palace Museum here, there is a porcelain called Ju Yiao, Ju is the name of a place in Honan. There are 34 pieces of Ju Yiao in the world of which 31 are in the Palace Museum. The reason is quite interesting. When a favorite concubine became pregnant, it was proposed that the birth of the son should be celebrated by a new kind of porcelain, and the best kind of clay should be made available for this kind of Ju Yiao. Later, the concubine unfortunately died in child-birth. So the whole production almost all was destroyed, leaving only 34 pieces in the world. There are now one and half pieces in the U.S. and two in England, one of the two pieces being slightly damaged. There is a half a Ju Yiao in France. All the best Ju Yiao, in the Palace Museum here, are in one display cabinet. You can be assured of not missing it as you enter the porcelain room. It's right in front of you. Very few people recognize the rarity of this Ju Yiao.

The Sung Dynasty is also famous for their many other different kinds of porcelain, usually monochrome, with red or green or white on them. And I do not want to go into the technical names of this porcelain. But it's important for us to know that the first typically Chinese taste in porcelain was for monochrome. Later, during the Ching Dynasty (1644-1901) the Manchus developed many different

types of porcelain with different colors on them, when you have five-color porcelain, rose colored porcelain with green flowers on them, and different varieties of porcelain with variegated flowers and colors. But although the Manchus were able to produce more colorful porcelain, they did not produce better porcelain than in the Sung period.

Now, to move on to another aspect of Chinese art which may not have come to your notice. The Chinese were able to produce not only lacquer but various kinds of colored paints, which they put on wooden objects, especially those objects used in the burial ceremonies. To emphasize, apart from porcelain, calligraphy and painting, the Chinese produced many different kinds of art objects, but there are exceptions. One is that the Chinese produced in certain periods certain types of art objects, such as bronzes. The early bronzes dated back to Shang Dynasty and Chou Dynasty. Bronzes which you now see in the display cabinets in the museums were bronzes for food, wine, water, and musical instruments. For a long period, almost 1000 years, the Chinese used bronzes almost as household objects, and later on in the burial ceremony they included objects which were used by the living. Somehow, few collectors today would spend money on buying bronzes produced in the Han Dynasty. The bronzes, in order to be good, must be produced before the Han Dynasty. The period when bronzes were highly developed lasted about 1000 years. They were perfected in three ways. One was form. The bronzes you see in the Palace Museum, the straight line design which is rather un-Chinese, because we associate the straight line design with the Greeks. But 4000 years ago, the Chinese had straight line designs. In addition to the straight line design, they have three or four legs. The important thing is that in addition to the shapes of the bronzes, there were also designs on the surface, and the peculiar animals, especially heads of animals, which were traditionally reproduced on practically all kinds of bronzes. Now, on all the early bronzes, you will find this Tao Ti. Tao is the head of some animal, not real, but a combination of animal types, with piercing eyes. By piercing, I mean the eyes stare out as if at some evil object. In all early bronzes, Tao Ti became the characteristic decoration. How these decorations came about, no one knows. We are still researching this animal type. Now a number of Western experts say that those Tao Ti's eyes are meant to drive away the evil influences of life and that the bronzes were meant to do that. When they were used in the household, they were meant to create an atmosphere which evil spirits would not dare to invade. The Chinese critics also have a number of theories which, I won't go into now.

The point is that in one definite period, a type of art form survived, and then, as if that particular form had outlived its usefulness, nothing else was produced. Stone carving was developed during the Han Dynasty and people would look at the Han carving trying to find something new, but we know that throughout the Han Dynasty, there were many forms of carving. For instance, most of Han coffins have embossed carving on the surface and on the sides. A coffin during the Han Dynasty was a very costly object, because it would be carved by a number of good artisans. Who are these carvers? One strange thing about Chinese art is the absence of names of the artisans. The Chinese only preserved the names of some artists, particularly calligraphers and painters. From the Han Dynasty down to the present day, the Chinese have lived with a traditional preference for the literary arts, for calligraphy and painting, and have neglected the artisans. That is why in most Chinese museums you do not find life-sized sculptured figures. In the first place, the Chinese would not want to have Buddist images in their museums. The Chinese revere Buddhist images and for this reason, going through a Chinese museum would indicate where the Chinese emphasis has been.

Now, you may raise any questions. I will be very glad to answer questions, if I can answer them.

So far Chinese art has been reviewed down to the Tang Dynasty, not that anything after the Tang Dynasty was worthless, in fact it would be easier to understand the different art forms in China after Tang Dynasty.

Q : Dr. Yeh, is this kind of historical background of Chinese art taught in your schools? If it is, at what age do you give this background to your children?

A : Well, in our schools, as far as I know, we start teaching Chinese Art in the Senior High School, that is 9th-12th grades.

Professor Chu Sheng Yeh Cheng adds:

Our history is too long, too many years to remember, too many dates, too many names. It is too difficult for young children. As for elementary and junior high students, we teach them art but we don't teach them the history. As Dr. Yeh has said, it is too much for young children. From senior high school, that is grade 9 through 12, and up to college, more would be given to the students, particularly the history of art. But for children below 15 years of age, they are not taught too much about the history of art.

Dr. Yeh: I quite agree with you. I think they are not taught enough about Chinese art anywhere.

Now just to mention one thing I neglected. That is, the influence of Buddhism on Chinese Art has been tremendous. You see, before the introduction of Buddhism into China in the first century, Buddhism had existed many centuries before it was introduced into China. Before Buddhism was introduced to China, the Chinese have never seen huge statues of single figures. The Chinese somehow, after the introduction of Buddhism, developed different styles of facial representation, because they didn't want the Buddha or Buddhistic image to look non-Chinese. The Chinese have always had the idea that everything that influenced them must look like themselves. I shall not criticize that. But Buddhism also had brought something else into China and that is the sense of reverence which most Indian sculptors put into their Buddhist figures.

Buddhism as you know was very strange importation for the Chinese. Since the 15 century B.C., since Confucius' time, Chinese had always supported the idea that everybody must serve either his family or his state. But Buddhism as you know was quite different from that. Buddhism preached the reverence of individual to another individual. There were some things in Indian Buddhism which Chinese left alone, which Chinese never have. When Buddhism came in, it was realized by the government in control that this was something which Chinese teaching would not support. So Buddhism introduced not only a variation in scupture style, the statuesque figures, but also a type of philosophy which Chinese didn't support. I shall not go into the subject too much, because it would mean spending the whole day, perhaps the whole week on the subject. But for forgeting to mention Buddhism, I want to make up by saying that Buddhism has tremendous influence on Chinese Art. In the first place, the figure, the size of Indian images was beyond Chinese comprehension. The Chinese has never adopted or never had accepted sculpture in the open air as art works, but the Chinese were great carvers. They were very competent in working with their hands and their fingers. They produced excellent carvings, but the Chinese were extremely bad at outdoor sculpture. I would say outdoor objects made after the Tang Dynasty were done mostly by impoverished hands. Any question?

Q : I have noticed the predominance of red in a lot of Chinese Art. Is there some reason for that?

A : I think I cannot answer this fully. Red is always associated with luck, with the happy things of life. But I cannot answer you completely.

THE ROLE OF THE ARTS IN THE INVENTION OF MAN

Prof. Elliot W. Eisner
Standford University

During the course of my professional lifetime I have had occasion to visit schools and to lecture in Japan, Nigeria, Canada, Norway, Sweden, Germany, France, England, Israel, Holland, and in Australia. A common characteristic of the schools in these countries, as well as those in the United States, is the marginal position the arts occupy in the school curriculum. Although most teachers and parents, particularly teachers and parents of children from five years of age to twelve, believe that the arts are good for children, few of them consider the arts a central feature of school programs. They are seldom on a par with math, social studies, reading or science. The arts are regarded as important, but primarily as cultural niceties, as a form of psychological release, or as frosting on the educational cake, something one tastes after the meat of schooling has been eaten. It is the rare schoolmaster who understands what the arts do in the child's intellectual development and who provides the internal support necessary for strong arts programs to function.

Teachers also often feel uncomfortable teaching the arts. Frequently their training in arts education is meagre or non-existent and the correct answers that can be so readily located in math texts and in spelling books are nowhere to be found in the teaching of the arts. The clarity of the destination that can be articulated so precisely in the social sciences is infinitely more difficult to do in the arts. The precision of standards so applicable in arithmetic and grammar must be replaced by judgment in the teaching of the arts. For those who themselves feel uncomfortable in the arts, the skills and perhaps more important the attitudes needed to teach them effectively rest upon a shaky foundation.

But the problems of providing a place for the arts in education do not simply reside with uninformed headmasters or even with teachers who feel uncomfortable in their presence. The problems in all of the countries I have visited are a part of the macro-structure of schooling. In each of these countries being able in the arts or sensitive to them does not have a significant payoff in the child's educational mobility. To do well in math—even in the most rarely used forms of geometry—is regarded as an index of a child's intellectual potential, a sign that he has the ability to deal with higher, even more demanding tasks. Examination systems are designed to assess such competencies and the school and the culture is prepared to reward those who do well in them. But the arts, well, that's something of a lower intellectual order or something that is not intellectual at all. The old dichotomies between the head and the hand, between thought and emotion, between thinking and feeling manifest themselves in the status hierarchy among the subjects within the school curriculum. Indeed, there is no country that I have

visited where the arts were regarded as having parity with algebra or geometry, chemistry or physics, foreign languages or history.

Why, then, given this strong voice of public opinion should one insist that the arts are not mere niceties in education, but a part of its core? I believe it is beeause human cognition is wider than discourse and because the forms man is able to use define the scope of the reality that he can know. It is to this relationship of cognition to art and the human mind to which this paper is addressed.

Consider the ways in which the term "cognition" is typically used. For a great many psychologists and educators cognition refers to a kind of "inner speech," a form of thinking that occurs through discourse or number. But cognition is a process that deals not simply with speech, whether inner or outer, but with knowing. Cognition is the general process through which the human organism becomes aware of the environment. If we think about cognition further we will find that this process occurs through all of the sense modalities that the organism is able to use. Sight gives us the visual world, hearing the world of sound, touch the kinesthetic aspects of environment, taste the delights of the table, and so forth. Man's basic sensory equipment makes access to the world possible, it dimensionalises our experience by providing for focus.

It is through the sensory system that the child learns to abstract from the world sensory concepts. the gustatory experience of sweetness is known before the word we call sweet is affixed to the concept, the colors of the rainbow are distinguished well before the words indigo or violet become a part of the child's vocabulary, the experience of movement through running is secured before the verbal concept "mobility" enters the child's verbal repertoire. In short, the child abstracts through his sensory systems a multitude of concepts well before he assigns them a name.

This process of abstraction within each of the sensory modalities is a process that itself exemplifies the constructive use of cognition. These constructions are called "concepts" and when joined with other concepts enable the child to read the environment in which he lives, to predict its probability patterns, and to regulate his interaction with it.

This process of abstraction is at the root of art and forms the basis of human knowing. It is a process that enables the child to maintain his equilibrium in a changing world. To maintain a viable relationship with the world the child must manage to meet two organic needs. It must reduce those qualities of the environment that are over-stimulating on the one hand, and it must seek stimulation and arousal on the other. The acquisition of such stimuli is secured through a process of exploration and in children we refer to such exploration as play. Through play the child discovers the possibilities of experience. Eventually play becomes regularized and rule governed. Play becomes games. During the course of his life the child shuttles from structure-seeking activities carried out for their own sake in the context of play to rule-abiding activities, carried on in the context of games, a process that goes on not only in the crib and in the sandbox but in the most advanced studios and laboratories in the world. It is in this shuttling between schema building and rule-abiding activities that concepts are created and meanings are made.

The ability to construct and use concepts in each of the sensory modalities is not optimized simply through a process of biological maturation. The culture in which children live plays a significant role in shaping the kinds of concepts that will be emphasized, that will be rewarded, and that will be given a chance for optimal development. In Western societies, particularly those that are technological in

character, words and number receive a great deal of attention, especially in that institution in which a child spends a major portion of his childhood: the school. Other kinds of concept formation receive comparatively little attention. Yet in all cultures the range and variety of forms in which human thought finds expression is far wider than those salient in school programs. We can regard those forms, those carriers of memory, as "symbol systems." They are the means through which personal images are transformed into public forms that can be shared with others. How well a child is able to think within those symbol systems his biological constitution makes possible is influenced by what the culture gives him an opportunity to learn.

Now the ability to use symbol systems requires that individuals have the opportunity to become literate in their structure. By structure I mean that dance, music, the visual arts, as well as arithmetic, spoken and written language are formed expressions having a syntax, a grammar, an architecture of organization. In this sense each of the arts can be regarded as a language, as long as one conceives of language as a vehicle for the expression of thought. Given this conception of language—one far wider than either speech or text—the process of education may be regarded as a process that cultivates the child's literacy, that develops his capacity to use a variety of modes of thought—visual, auditory, kinesthetic—and that help him acquire those skills and dispositions through which the content of such thought can be expressed through a public symbol system.

In simpler terms, this means that when schools define the curriculum, they also significantly influence the kind of thinking children will be encouraged to engage in and they determine the range of symbol systems in which the child will become literate.

The development of literacy as I have defined it has two extremely important consequences for humans. One of these relates to its role in the development of human intelligence, the other to the forms of meaning that humans can secure. Let us examine each in its turn.

As I have already indicated, man's capacity to encounter and experience the world through different sensory systems is a genetically determined aspect of his biological makeup. But the intelligent use of those capacities do not develop simply as an automatic consequence of maturation. Humans develop intellectual skills only to the degree to which those skills are functional. Thus a child who grows up in a social context in which the development or refinement of particular forms of intelligence are not needed, is unlikely to develop those particular latent capacities. Processes that might otherwise thrive and strengthen simply do not come to fruition. Kittens, for example, born under normal circumstances, whose eyes are occluded from four to twelve weeks of age are never able to see. The conditions necessary for the development of their otherwise normal organs of sight are forever atrophied. By analogy the availability of certain opportunities, certain problems, certain qualities in an environment, certain cultural tools, foster, indeed make possible, the child's ability to think within and through such forms. The absence of music, for example, is not likely to cultivate the child's ability to perceive the nuances of tone or the expressive character of patterned sound. The absence of opportunities to cope with the making of visual images is not likely to refine the child's ability to perceive the expressive qualities of visual form. The presence of such opportunities, at the very least, make the development of such processes possible: People learn to see aesthetically by being given the opportunity to learn how to look artistically. People learn to hear musically by being given an opportunity to learn how to listen to the rhythms and melodies we call music. People learn to experience the art of movement by having the opportunity to learn how to dance. In short, the potentialities of the human mind do not develop

isolated from a fertile environment, but in interaction with it. The work that has been done in the Soviet Union by Alexander Luria and S.Y. Vygotski and the work that has been done in the United States by Ulric Neisser and Jerome Bruner, all provide empirical support for the claim that the kinds of opportunities the environment provides shape the forms of consciousness and the kinds of intelligence that humans can employ in dealing with the world. Thus becoming literate in the variety of symbol systems available in a culture is one of the major means through which those forms of thought we call human intelligence is fostered.

The development of literacy in the use of symbol systems not only fosters human intelligence, it also makes an epistemological contribution. By this I mean symbol systems within our cultures are nonredundant, that is, what one can come to know through one symbol system one cannot know in the same way through another; what one can come to know through poetry has no literal equivalent in prose; what one can know through prose cannot be replicated through pictures; what one can know through pictures cannot be duplicated in dance. Each of the symbol systems humans have invented have been invented and exploited because they perform unique functions for human cognition. Each informs as well as forms the mind.

Consider, for example, the ways in which different symbol systems convey information about the world. Suppose you were moving to another part of your country and asked a friend to find an apartment for you. Your friend writes and in his letter says that he has found an apartment but that it will need new carpeting or a new rug. What additional information would you seek? You probably would want to know the size of the room so that you could determine the size of the carpet or rug you would need. For that kind of information the most useful symbol system would be arithmetic. You would seek from your friend a set of numbers so that you could make certain kinds of decisions. But if you wanted that rug to suit the room you would not want a set of numbers, you would want to know what the apartment looked like. In this case you wouldn't want a set of numbers, you would want a set of pictures. The point is that each symbol system slices the world in particular ways. Illiteracy in any of the major systems is an impoverishment of the kind of understanding that man can secure or the kind of mind that he can learn to make for himself.

The ability to use a symbol system makes another contribution to our understanding of the world. That contribution deals with the fact that each symbol system within a culture enables one to interrogate the world in special ways. Through visual art we are able to ask the world what it looks like, through music how it sounds, through history what has occurred in its past, through physics how it is constructed, through poetry how it expresses the ineffable. Each symbol system provides a frame of reference, a platform from which man's innate need to know can be satisfied. Thus the availability and use of symbol systems are more than vehicles for providing answers, they are the means through which we inquire. Such inquiries are not limited to a focus on the empirical world, but may also be directed to the world created by our imagination. The ability to think musically is an ability that takes shape in the context of our imagination, in the patterns of sound, tempo, melody, and meter that we have in our minds. The availability of the system and competence in its use allows us to construct those imaginary ideals that only a creative mind can conceive. Thus what might start as a possibility in our cortex can become a reality that we share with others.

It would be an error to leave the impression that the development of literacy in the use of one symbol system has no bearing upon the development and use of literacy in other symbol systems. The mind

is not so neatly compartmentalized that it operates in such splendid isolation. Cognitive processes interact. Consider the task of writing, and by writing I mean writing beyond the skills of the rote application of the rules of grammar and punctuation but rather writing about ideas, writing about the world. To be able to write one must be able to see. To be able to write one must have something to write about. One must be open and able to see the world. To see the world one must learn how to attend to it, how to penetrate its deep structure, how to capture what is evanescent but significant. It is through the literacy of sight, and smell, and touch that literature and poetry, drama and sociology, psychology and dance are given the stuff with which to work. But what visual literacy provides, while necessary, is not yet sufficient. The stuff of perception in the writer's case must be rendered—not translated—but rendered into prose. The writer's images must take shape in patterned text in order to be carried forward. It is by virtue of the successful rendering of that content that we are informed, often visually about what we have not yet learned to see for ourselves. Thus the circle is completed. The ability to see makes the content of literature possible, and the ability to write contributes to the refinement of our sight. The writer starts with vision and ends with words. The reader starts with words and ends with vision. Similar interactions occur among all of the sensory systems as well as among the symbol systems that humans have invented to cope and to play with the world. Incompetence in any one of those symbol systems exacts a price that exceeds the borders of its own cognitive domain.

Let me remind you again of the theme of this paper—the role of the arts in the invention of man. The portrait of man that I have tried to render is one of an active organism, not seeking merely to survive but to secure new and deeper meanings from experience. This image conceives of man as a constructive organism, not only a maker of his own reality, but a creator of his own mind. This constructive process can be enhanced or stifled by the tools that are made available to humans during the course of maturation, a course that begins with birth and ends with death. Those symbol systems that the schools make available, those forms of literacy that they choose to foster contribute to the shape of man's mind, to the forms of intelligence that he can use, and to the kinds of meaning that he can construct. Because the acquisition of such literacy is not automatic, an adequate curriculum and sensitive teaching is necessary for its optimal development. This leads us to the role of teachers and school administrators.

Teachers and school administrators have devoted their professional lives to the creation of microenvironments or to the creation of policies that influence those environments. The microenvironments I speak of are, of course, those that are created in schools and classrooms. Their special area of competence is in the creation of those conditions that give rise to the development of human intelligence—or as I have more dramatically put it—to the invention of man himself. Even the claims to competence that are made by teachig of the arts are not based primarily on their ability to create those conditions that make man. Though some art teachers may work as fine artists in their own right, in their professional lives in the context of schools they work as *teachers* of the arts. To make this distinction between artists and arts teachers is not to diminish either artists or teachers of the arts. It is, rather, to recognize and to appreciate their distinctive, if overlapping aims. The competencies that lead to virtue as an artist are to be found in examining his art. The competencies that lead to virtue as arts teachers are to be found in examining their students. Those who teach the arts must have skills that are never required of an artist. An arts teacher must know how to criticize without being hurtful; how to guide without being overbearing; how to stimulate without being manipulative; how to explain without being pedantic; how to stretch limited resources beyond belief and how to persuade a reluctant headmaster of

the importance of the arts in a child's education. Artists as such require no such skills. Furthermore, arts teachers function not only as teachers of the arts, but as advocates for the child. Their appropriate interests are not limited to what the arts can provide but to the kind of person the child can become. In this role the task of the teacher of the arts are more difficult than those teachers in other fields encounter. Few teachers of math, science, or language are asked to justify their professional existence or even to argue the case for their field in the courts of education. Arts teachers must do so regularly.

To make the case for the arts in education will require not only rhetoric or even eloquent argumentation but programs that fulfill the ideals toward which they aspire. This means that the arts program in the schools must deliver what they promise. All too often they do not. Too often arts programs suffer from ill-prepared teachers, inadequate space and time, the paucity of materials and the lack of administrative support. But even when the conditions are not adverse we cannot be sure the programs we provide for children in the arts have the kind of quality and scope that they need to be effective. In too many schools the clay pot that is made by the seven year old is repeated at the same level of quality at age eleven. In too many programs the act of making visual objects supersedes any serious critical attention by student or teacher to what has been made. Adolescents who work in studio arts programs too often inspire little confidence that what they have made they can perceive and discuss intelligently. What I am suggesting is simply that the arts can be taught as poorly or as well as any other field and that the mere presence of painting, dancing, or singing in a classroom is no guarantee that the school has an effective arts program. Argumentation, while useful, is not adequate to secure a firm place for the arts in the schools. Programs must be invented that are difficult to resist. Indeed, the arts field in particular cannot afford the mediocrity that other fields, having greater curricular security, can tolerate.

What then can we say about the contribution that the arts make to the child's intellectual development. I believe the following.

First, work in the arts sharpens the sensibilities so that consciousness itself can be heightened. Without the ability to experience the qualities that constitute both environment and mind, consciousness is diminished and reflection is impoverished.

Second, the forms that the arts provide encompass and present to consciousness meanings which are not reducible or translatable to other symbol systems.

Third, because the arts do not possess a prescriptive and formally articulated "grammar," rules, in the strict sense of that term, cannot be appealed to for solving artistic problems. As a consequence, artistic activity elicits and develops the ability to judge and to tolerate ambiguity. The locus of evaluation shifts from outer to inner criteria.

Fourth, the arts place high priority on the cultivation and valuing of imagination. Because the arts are not rule-governed, the child is encouraged to confer ideosyncratic meaning and form to his work. The constraints that characterize so many "right-angled" subjects in the school curriculum are loosened and the child is given an opportunity to explore and exploit his own imagination.

These skills and dispositions are of central importance to intellectually productive work in any field of human endeavor, including those whose rudimentary stages are characterized by high levels of obedience to rules. In the long haul, prescriptive systems that make no place for sensibility and imagination to operate are not likely to yield their potentially important contributions. As I indicated earlier, the mind is of a piece, and a deprivation in one dimension exacts a heavy price in others.

In a world in which the need for the constructive use of man's imagination was never more important the arts can make a great and special contribution. That contribution is based on the realization that man not only shapes art, art shapes man. Art shapes man by the kind of psychological processes that artistic activity elicit and develop. Art shapes man by the kind of knowing that it makes possible. Art shapes man by the kind of images that art confers upon our view of reality. And art shapes man by the kinds of attitudes and satisfactions that it nurtures. Those of us committed to the improvement of education need to create the kinds of classrooms, programs and schools that will help man use his mind to shape his art so that his world can become one in which both art and man can thrive.

Cultural Tradition and Creative Expression

Professor Yu-hsien Shao

A painter's art derives from his thoughts. Cultural tradition to thinking is air to color. Rays radiating through the air reflect the different colors of the spectrum. Expression of creative thinking varies along with cultural backgrounds. Works in Chinese style by the Italian painter, Joseph Costiglionel, skillful and yet simulating are a case in point. His works are not genuine Chinese paintings in the real sense.

Recognition of culture and tradition are steps an artist must take. In cultural inheritance, however, we should neither cleave to old traditions, strictly following principles and rules set forth by predecessors nor enclose ourselves in an ivory tower of subjectivism. It is important to take the best parts, or the essence, leaving the waste. Creative expression is realized by harmonious unity of subjective requirements and objective circumstances. Meanwhile, expertise and versatility with brush and ink or paint is required. Versatility meets nature to avoid the flimsy and clumsy. Fine paintings are created by combining active and passive perceptions in the right proportions, fixing the mood and sense for the painting.

Whether a creation is meaningfully in conformity with nature depends on the painter's ability to grasp the scene intensely and his intelligence. From my experience, this realm of creation can be reached only with three requirements: 1. to ascend from a confined valley, to an open peak; 2. to thoroughly give up preconceived attitudes; 3. to enrich ones intelligence with philosophy. Eventually, spiritual feelings will grow from a liberal mind and keen intelligence. All in all, cultural tradition stimulates creative expression which, in turn, represents the essence of cultural tradition. They interact. Therefore, tradition should not mean restriction to conservative ways, while new conceptions should not be in disagreement with tradition. Traditions develop gradually. They change without delay when conditions mature, as though an invisible order exists. This is the mystery of nature.

A Comparative Study of Creative Abilities of Gifted and Average Fifth Grade Children in the Taipei Area

Ching-ying Ho
Taipei Municipal Teachers College

1. Background of the Study:

   The function of education in a democratic society is to emphasize equal opportunity in education and the development of individual abilities. Based on an assumption that the gifted need adequate education to develop their talents, an experimental research program for gifted children in the public elementary school was designed and implemented in 1973 by the Ministry of Education of the Republic of China. The Objectives are (a) to study the characteristics of creative arts teaching, (b) to carry out an experiment to test the effects of creative arts teaching; (c) to introduce a suitable teaching method to aid the development of creativity of gifted students in our elementary schools. Since then, we have had wonderful achievements. However, our research into creative ability is insufficient although Western psychologists have done much in this respect, especially, the close relationship between creative ability and self-expression. According to western scholars who studied the development of children's art creativity, children under age of 11 are noted for subjective expression, while children over age of 12 or 13 are noted for objective expression. On this basis, this college selected "The creative ability in drawing between the gifted children and the average children of fifth graders of public elementary in Taipei Area" as subject of study to explore the artistic abilities of gifted children and average children. It is hoped that this research will be helpful in understanding the physical and mental characteristics of gifted and average children.

2. Purpose of the Study:

   (1) To investigate and analyze the developmental trends of creative ability in drawing of gifted and average fifth grade children in the Taipei public elementary schools.

   (2) To compare the differences in shape and color composition in drawing between gifted and average children.

3. Definition of Terms:

   (1) Taipei Area: Taipei City and Taipei County.

   (2) Gifted children: Students whose IQs were above 130 on the Binet-Simon intelligence scale.

   (3) Average children: Fifth-grade students in the ordinary classes.

   (4) Creative ability in drawing: Ability expressed in shape, color, and composition in drawing pictures for the subject "the story of a little house."

(a) Shape: The concrete appearance of the objects drawn by the children.

(b) Color: The effect achieved through colors.

(c) Composition: The arrangement and organization of shapes, lines and colors in the drawings.

4. Review of literature:

According to the V. Lowenfeld (1970), the most obvious characteristics in the creative ability of the gifted children, Bobby and Sandra, were as follows:

(1) Fluency of imagination and expression.

(2) A highly developed sensibility in certain areas, especially with regard to movement and space.

(3) The intuitive quality of imagination.

(4) Directness of expression.

(5) The high degree of self-identification with subject matter and medium.

5. Hypothesis:

(1) There are significant differences in creative ability in drawing between gifted and average children.

(2) There are significant differences in creative ability in drawing between the sexes in gifted and average children.

6. Method and Procedure:

(1) Subjects:

The subjects were 242 fifth-grade students sampled from the experimental classes and average children of four elementary schools in the Taipei area—Simen, Chungshan, the Attached Elementary School to Taipei Municipal Teachers College and Puchian.

Table 1. The Number of Subjects Classified by Group, Sex, and School.

Group / Sex / School	Gifted Children			Average Children			Total
	Boys	Girls	Total	Boys	Girls	Total	
Chung-shan Elementary School	25	10	35	25	10	35	70
Si-men Elementary School	14	13	27	14	13	27	54
Attached Elementary School	21	8	29	21	8	29	58
Pu-chian Elementary School	19	11	30	19	11	30	60
Total	79	42	121	79	42	121	242

(2) Instrument: Drawing pictures for "the story of a little house"

(a) Adapting "the story of a little house" (See attachment). The children were guided to draw two different pictures, on a piece of paper, either from right to left or from the top to the bottom.

The two pictures are: (1) I am walking on the path in front of a little country house;

(2) I am standing in front of the crossroads near a little city house.

(b) Designing the standards of judging the children's drawing ability, including shape, color, and composition of the picture and, scoring. (See the table 2).

(3) Procedure:

The chosen children did their drawing work together in their own classrooms under the guidance of the researcher and art teachers.

The steps were as follows:

(a) Before the children started to draw the researcher said, "Children, this is only play, not a test. Now, listen carefully to the story of a little house, read by the teacher; after that, you are asked to draw on the piece of paper what you know about the story."

(b) Each child received a piece of paper. The other materials were brought by the children themselves.

(c) The teacher read aloud "the story of a little house" once, and only explained the literal meaning, if necessary, with nothing about the drawing.

(d) The children read the story until they caught the meaning.

(e) The teacher explained the contents of the drawing:

(1) I am walking on the path in front of a little country house.

(2) I am standing in front of the crossroads near a little city house.

After this, the children started folding the paper into two parts, either from right to left or from the top to the bottom.

(f) The children now started reading the story and drawing.

(g) The time limit for the whole exercise was 80 minutes.

7. Data Analysis:

Scoring the drawings on three aspects of the shape, color, and composition.

(1) Items for evaluation:

The items for evaluation were shape, color, and composition of the drawing; each contained some more small items. (See Table 2 below)

(2) Scoring:

(a) All the drawings were examined by two art professors experienced in evaluating children's drawings. Then, a set of criteria was drawn up for each of these rating scales. (See Table 2)

(b) The two art professors scored each of the drawings together.

(3) Analysis of the data:

At first, the mean and standard deviation (SD) scores of the gifted children group and average children group were found separately. Then, an analysis of variance (ANOVA) was performed.

Table 2. Point Scale of Evaluation

Category	Item	Description		
		2-point	1-point	0
A. shape	1. subjects of the topic proposed	man, village, little house and road are all shown in picture A. Man, city, little house and cross are all shown in picture B.	some of them are shown in picture	none
	2. Style of representation	realistic	approximately	unrealistic
	3. representation with perspective	The figure and objects are shown with perspective	approximately in perspective	flat perspective representation
	4. Characteristic	depicting the sex clearly	depicting the sex unclearly	sexless
	5. action and movement	show the human man figure in	show the human figure in action unclearly	rigid and inflexible
	6. size and proportion	realistic proportion (naturalistic)	size relationships	out of proportion
B. Color	1. color represen-	giving an expression of calmness and brightness in picture A	some of them expressed	none
	2. color representation	pollution and pressure in picture B.		
		variation of local colors	local color	subjective representation
	3. color	depicting different colors by mixing color	mixing color by chance	none
	4. color and texture sensations	expressing various texture sensations	expressing texture sensations a little	none
C. composition	1. the placement of the little house	logical grouping as the topic proposed	showing the little house on the slope or along the read	scattering individual figure and objects over the paper
	2. perspective	representing space and distance by line perspective	repeating the baseline	spaceless
	3. the look of little louse	giving am expression of independence and ease in picture A crowded and small in picture B	unclearly	none
	4. depth	expressing depth by over lapping	putting the figure and objects on the baseline	no expression of depth at all

Category	Item	Description		
		2-point	1-point	0
	5. the placement of the human	walking on the cross roads before the little house in picture B walking along the road before the little house in picture A	walking or standing someplace	no human figure in the picture

8. **Results and Discussion:**

(1) Means and standard deviations, of the scores obtained from the shape of drawing by the gifted and average children are shown in Table 3.

Table 3. Means and standard deviations in "shape" scores for subjects

Group Statistics	Gifted Children			Average Children			Total		
Sex	N	Mean	SD	N	Mean	SD	N	Mean	SD
Boys	79	18.32	3.98	79	15.57	4.23	158	16.95	4.33
Girls	42	17.71	4.29	42	14.63	3.79	84	16.17	4.33
Total	121	18.11	4.10	121	15.24	4.11	242	16.68	4.35

Through analysis of variance, the results are shown in Table 4.

Table 4. Analysis of variance in "shape" scores:

Source	SS	df	MS	F
Group	494.69	1	494.69	29.46***
Sex	32.05	1	32.05	1.91
Group X Sex	1.45	1	1.45	0.09
Error	3996.67	238	16.79	
Total	4524.86	241		

Tables 3 and 4 show that there is no significant difference between boys and girls in the shape of drawing. However, there are significant differences between gifted and average children, it is indicating that gifted children, both boys and girls were superior to the average children in the shape of drawing. ($F=29.49$ $p < .001$)

(2) Means and S.D. of scores obtained by gifted and average children in using color are shown in Table 5.

Table 5. Means and standard deviations in "color" scores for subjects.

Group Statistics	Gifted Children			Average Children			Total		
Sex	N	Mean	SD	N	Mean	SD	N	Mean	SD
Boys	79	8.51	2.61	79	6.95	2.70	158	7.73	2.77
Girls	42	8.50	3.23	42	6.75	2.91	84	7.63	3.19
Total	121	8.51	2.84	121	6.88	2.78	242	7.70	2.93

According to the data given above, analysis of variance is shown in Table 6.

Table 6. Analysis of variances in "color" scores.

Source	SS	df	MS	F
Group	158.74	1	158.74	20.17**
Sex	0.51	1	0.51	0.06
Group X Sex	0.46	1	0.46	0.06
Error	1873.66	238	7.87	
Total	2033.37	241		

*** $p < .001$

Tables 5 and 6 show that there is no significant difference between boys and girls in color use. However, there are significant differences between gifted and average children, indicating that gifted children, boys and girls, were superior to the average children in color use.

(3) Means and S.D. of scores by gifted and average children in the composition are shown in Table 7.

Table 7. Means and standard deviations in "composition" score for subjects.

Group Statistics	Gifted Children			Average Children			Total		
Sex	N	Mean	SD	N	Mean	SD	N	Mean	SD
Boys	79	15.94	3.18	79	13.61	3.76	158	14.78	3.67
Girls	42	15.86	2.80	422	13.57	3.28	84	14.72	3.26
Total	121	15.91	3.05	121	13.60	3.60	242	14.76	3.53

Again, based on the data given above and through the analysis of variance, the results of the children's, gifted and average, ability in composition is shown in Table 8.

Table 8. Analysis of variance in "composition" scores.

Source	SS	df	MS	F
Group	323.97	1	323.97	16.16***
Sex	0.18	1	0.18	0.01
Group X Sex	0.03	1	0.03	0.001
Error	4772.06	238	20.05	
Total	4447.88	241		

*** $p < .001$

Tables 7 and 8 show that there is no significant difference between boys and girls in composition. However, there is significant difference between gifted children and average children, indicating that gifted children, boys and girls, were superior to average children in composition.

(4) The comparion of total scores obtained by the gifted and the average children.

As in Tables 9 and 10 (See tables below), gifted children, boys and girls, have higher scores in shape, colors, and composition than the average children, boys and girls. there is no significant difference, however, between boys and girls.

Table 9. The means and standard deviations of total scores by the children of both groups:

Group Statistics / Sex	Gifted Children			Averaged Children			Total		
	N	Mean	SD	N	Mean	SD	N	Mean	SD
Boys	79	42.76	7.87	79	36.13	8.33	158	39.45	8.76
Girls	42	42.07	8.35	42	34.98	7.43	84	38.53	8.66
Total	121	42.52	8.05	121	35.73	8.05	242	39.13	8.73

Table 10. Analysis of variance of the total scores by the children of both groups:

Source	SS	df	MS	F
Group	2792.08	1	2792.08	43.22***
Sex	46.34	1	46.34	0.72
Group X Sex	2.93	1	2.93	0.05
Error	155374.93	238	64.60	
Total	16216.28	241		

*** $p < .001$

From the results of this research, we discover that gifted children's creative abilities in drawing were superior to average children's. The finding of the study was in basic agreement with that of V. Lowenfeld (1957).

9. Conclusions and recommendations:

(1) Conclusions:

(a) The creative ability of gifted children is superior to that of average children in their expression in shape, color, composition and unity. This conclusion supports the first hypothesis of the study: There are significant difference in creative abilities between gifted and average children.

(b) The results of the study show that in either group the creative ability of boys and girls did not differ. This conclusion did not support the second hypothesis of this study: There are significant differences in creative ability between boys and girls.

(2) Implications:

(a) The topics adapted in this study are based on Virginia Lee Burton's "The Story of a Little House", which has been arbitrarily revised by the researcher. Since they have not been calculated, error variances in evaluation might be inevitable.

(b) Objective criteria for evaluating creative works still remain controversial. There is still room for improvement.

(c) The scope of this study is limited to the influence of intellectual factors and sex of fifth graders upon their creative ability.
Other factors—emotional, social, perceptual, physical aesthetic, and psychological—are not specifically dealt with in this study.

(d) The standards of evaluation are based on the development of the children's creative ability. Their high marks do not indicated aesthetic achievement.

(e) Children of the gifted group tend to put more detail in shape in their drawings, but no personally unique characteristics can be found in their use of color.

(f) There are children in the gifted group who insist on not using color. Yet the drawings they produce are fine. The question then arises: Is it proper to force these children to use color for creative expression?

(3) Recommendations:

(a) This study reveals that gifted children receive higher marks than average children in terms of their expression in shape, color, and composition. This means that gifted children have potential creative abilities. It is, therefore, suggested that better opportunities for art education be provided.

(b) The point scale of evaluation reveals that a few gifted children are poor in creative ability and receive lower marks than average children. It is, therefore, suggested that ability be considered as one of the major factors in labeling gifted children, apart from the IQ test.

(c) In looking at the drawings of fifth graders, we can easily see that both living conditions and mass media seem to have remarkable influence on the children's art. Further study in this direction is needed.

(d) The subjects used in this study were mainly selected from schools in Taipei area. The results may not be applicable elsewhere. Similar studies can be extended to other parts of the island.

(e) So far, there is no standardized evaluation tool for creative works. It is urgent that a complete set of evaluation instruments with high validity and reliability be made available for measuring creative ability of Chinese children in elementary schools.

References:

1. Burkhart, R.C. The relation of intelligence to art ability, in R. Mooney & T. Razik (Eds.) *Explorations in Creativity* New York: Harper & Row, 1967, PP. 246-258.

2. Lowenfeld, V. *Creative and Mental growth* (3th ed.) New York: Macmillan, 1957, PP. 420-429.

3. Lowenfeld, V. & Brittain, W. L. *Creative and Mental Growth* (5th ed.) London: Macmillan, 1970, PP. 14-15.

The Little House

Once upon a time there was a Little House way out in the country. People said, "She is a pretty Little House and she is strong and well built. The countryside around her is beautiful and delightful."

The Little House was very happy as she sat on the hill. She watched the sun rise in the morning and she watched the sun set in the evening. In the nights she watched the moon and when there was no moon she watched the stars. Way off in the distance she could see the lights of the city.

In the Spring, she watched the grass turn green. She watched the buds on the trees swell. She watched the farmers working on the farm and the buffalo carts moving in the fields. In the Summer, she watched the trees burst into blossom and the fruits ripen. She watched the children playing under the trees. In the Fall, she watched the harvest gathered. She watched the children flying kites in the fields. In the Winter, she watched the trees grow old. She watched the children in new clothes enjoying

New Year's holidays. The lights of the city seemed brighter and closer. The Little House was curious about the city and wondered what it would be like to live there.

****

One day the Little House was surprised to see a steam shovel coming down the widing country road. Then some trucks with little stones came then some trucks with tar and sand, and finally a steam roller came and rolled it all smooth, and the road was done.

More roads were made, and the countryside was divided into lots. Now the Little House watched the trucks and automobiles going back and forth to the city. Houses, stores and schools crowded around the Little House.

Pretty soon there was a train going back and forth. The air was filled with dust and smoke, and the noise was so loud that it shook the Little House. Now she couldn't tell when Spring came, or Summer or Fall, or Winter. It all seemed about the same. Now the street light shone all night. "This must be living in the city," thought the Little House.

****

Pretty soon they tore down the apartment houses around the Little House. They built up an elevated highway. They built up a fifteen-story building on one side and a twenty-five-story building on the other.

Now the Little House was hidden at a corner of the busy city. Everyone seemed to be very busy and in a hurry. No one noticed the Little House any more. She was very sad and lonely. Now she only saw the sun at noon, and didn't see the moon or stars at night at all because the lights of the city were too bright. She didn't like living in the city. She used to dream of the country and the field of flowers and trees. She missed the quiet and peaceful life in the country.

When you finish reading the story, draw two pictures on the same cardboard or on the same piece of paper. One picture shows: "I am walking in front of a little house on the country road", the other pictures shows: "I am standing in front of the little house at the intersection in the city".

THE PLASTIC ARTS AND THE CHILD DEVELOPMENT

Chang-peng Wu

Introduction

In recent years, due to rapid progress in industry and business, people continuously raised their standards of living and attached greater importance to leisure. In these circumstances, most parents encourage their children to study such things as fine arts, music and dancing. To emphasis the importance of the arts, the first rule of compulsory education law proclaimed by the Ministry of Education on May 23, 1979, prescribed the objective of compulsory education: for people to have a balance of morality, intelligence, athletics, group life and aesthetics. The change from four to five educational goals caused people in all arts, including fine arts, music,crafts, building, and calligraphy to respond favorably. It also inspired all people in art circles. Under the heading of physical and intellectual development, and the plastic arts, the writer, who has worked in teacher education for several years, will discuss and analyse some problems of this topic.

Around the year of 1910, a transition period between new ar d old, Mr. Tsay Yuan-peir, the first Minister of Education, wanted to absorb western scientific education and to promote aesthetic education in accordance with western technical education and the balanced development of body and mind. For some time, our country has emphasized the importance of aesthetic education and education in plastic arts once more, not only to develop the child's aesthetic sentiments, but also to extend the range of plastic arts. Children are to be encouraged to use their hands for play, to reveal their emotions, to develop wisdom and an appreciation of beauty; and also to promote their interest in learning, skill with tools and techniques, retain balance in his emotional life, develop the creative talents of the imagination, and the ability to solve life's problems.

The Characteristics of the Child's Plastic Arts

The term "child's plastic arts" signifies the works of a child from 2 to 13 years old, such as painting or sketching in crayon, water colour, pastiche, grapink and tuschmalerei; creative expression in carving; the design of painted basic plastic arts, decorations; and how to use and protect tools. Besides these, other works beautify the garden and the vivid activity of feeding insects and fish or using basic skills for eating, dressig, living and walking. We can determine the child's inner character and development through these activities. The child's plastic arts might be characterized as follows:

1) Expressing his thoughts and insights, including the abstract. For example, a 3-year-old child might draw two funny colours in a line as "a plane in the sky", and it is difficult for adults to understand what the picture really means unless they really care to identify it. The most interesting thing in painting is that the child pleasurably expresses his language and spirit content. He only expresses himself although he is enthusiastic about painting. The painting itself is really play. For instance, the child's vivid free expression, the products of purity and spirit, are the best expression of human development. Besides

role playing, play also includes building houses with stone, making different animals with clay and putting trees beside the house. The result of play activity becomes plastic art.

In a study about the learning interest and attitudes toward the arts and manual work, the writer was involved in at Wu Chang's elementary school in Taipei, shows the child's characteristics in painting. For instance, the first question in the questionnaire is "What do the boys in the fifth and sixth grades like to do best in the arts and manual work?" The majority of the answers are the production of toys, like a model planes, or snakes, things of practical valve, (like book-shelf or pen-holders), and things of beauty, like flowers, or decorations. This example indicates that the child likes toys best, and is happy to operate and touch things with his hands. The more he plays with the toys, the more he sees, and he never forgets even in his dreams.

2) Expressing his emotions of joy, sorrow, confusion and curiosity—is a lovely, innocent and spiritual product in a child's plastic expression. The thirteenth question in the questionnaire cited in the previous study is "How are boys and girls in the fifth and sixth grades feel about free creation in plastic materials?" The results show most of them (about 54 percent) feel very happy, and about 12 percent feel troubled about free creation. In terms of the statistical figures, it is obvious that the child would like frankly to express his emotions, impressions, memories and thoughts. There is correspondence between the findings and the viewpoints of Pcezanne, a famous French painter, that the painting expresses the touch of human mind and S.S. Nakano, a Japan painter, indicating the child's painting concretely expresses his attitude, imagination and personality. "Painting is the child's language," said the German painter, Levinstiein. We can draw a conclusion from the above statements that the child expresses his emotions and thoughts through his education in the plastic arts.

3) Expressing the personality. In these activities, the child can express his feelings, and sentiments, integrate his body and mind and have a balanced development of personality in morality, intelligence, athletics, group life and aesthetics. The fortieth question in the questionnaire cited from the previous study is "How do you feel after painting?" About 70 percent of the students for the fifth or sixth grades felt very excited. The result implies that art cultivates complicated and longer lasting , balances the emotions, and molds the moral outlook.

"The education of painting is a moral education," said Mr. Tsay Yuan-peir. Plato (427-347 B.C.), the Greek philosopher, said, "The idea of human cultivation not only guides the morality but also develops a good and beautiful personality." So we can understand that the child's painting induces in him a state of mind of truth, goodness and beauty.

The Plastic Arts and Child Development

Owing to the attention given to psychology in the early Twentieth century, psychologists are interested in children's art. This interest is found everywhere in articles and books written by specialists and scholars, such as "Psychological and Creative Development" (Chia, 1970), "Education Through Art" (Hebert Read, 1975), "A Psychology of Art" (Franck S.H. Wang, 1975), Nd a series of experimental studies conducted on the relationship between the child's painting and development by Lerinstien Alashler, Hattwick, as well as Luguet, T. Asatose and S.S. Nakano.

Here the writer, according to his experiments and research, would like to describe the phenomena of the child's development from the kindergarten to the elementary school.

The first sign of emotional behavior in the newborn infant is crying. Gradually, a series of developments follow in an orderly progression, such as sucking, watching, smiling, growing teeth, crawling, standing and walking. In development, the results of the interaction between the power of the infant's inner initiatives and the outer environment, not only affect bodily growth but also produce differing emotions. As a matter of fact, the development of body and mind is in accordance with the child's plastic activities. In other words, the plastic activities can enhance the child's balance of body and mind, and normal development.

The present report attempts to deal with the stages of the child's development and the plastic arts by analyzing the characteristics as follows:

1) The first stage of self-expression—In this stage the child, from 3 to 4 years old, likes to scribble colourful drawings within a limited range, the feeling of satisfaction and the touch pleasure of play, revealed through a smile and a song, they scribble on the wall, floor, paper, desk, stones and doors.

Moreover, although the definite outline of animals is not formed in this stage, the child, more or less, is satisfied with molding in clay one or two groups of animals.

The characteristics of this stages are as follows:

1 . Scribbling with no—differentiation. Owing to the lack of coodination and proper control, the painted lines and the clay are always in a state of disorder.

2 . Scribbling in the same direction.
The specialists consider that one third of the body's touch nerves are found in the palm of the hand. Sight is gradually harmonized with the hand to control the scribbling, to and fro as well as up and down.

3 . Circling scribbling
The child is curious about circles, fond of drawing repeatedly circles and rolling clay into balls.

4 . Named scribbling
The child can explain the content of his "painting" in which he talks to himself and names animals such as black cat and little dog. In fact, the symbolized substitute is first apparent in pictures planes.

2) The stage of the first representational attempts.

The child, from 4 to 6 years old, has the ability to form expressions, with only a symbol involved, to express his thoughts. The symbol in this stage reflects the characteristics of his personality and body. For instance, a lame child expresses the character of his body in painting. The personal design shows not only the body but also the psychological mechanism. Moreover, there is no direct relationship between the child's application of color and work. The child's selection of color is dependent upon various psychological factors and his attitude toward the stimulus of color mostly influences his expressive color in painting people.

3) The stage of achievement of a firm concept. The child, from 7 to 9 years old, undergoes a process in which he emphasizes certain design expressions and exaggerates a part of his painting which enhances his own feeling of importance by color or shape. In this connection, the psychology implied by line and symbol points to the situations in which he changes the design by experience and builds the relationship

between the painting and his abstract mind. Changing concepts promote the child's development of adaptation and adjustment. For example, the horizon in a child's painting representing the concept of space sometimes indicates a location for people and things, or at times the surface features of scenes. A figure presented as a solid has a definite function encouraging the child's thinking, particularly in playing in mud, the child not only produces every kind of concept but also uses his brain and hands together. The illustration of variations is the fundamental element for the child's self-exhibition.

4) The initial stage of dawning realism: The child's painting from 9 to 11 years old is in a state of substantial expression of the sense of sight—or the expression of natural phenomena with realistic sensations from the mind and the response of sense of sight. In other words, in terms of his experience, the child can represent the object, be aware of the relationship between the color and the object, and emphasize the individual color—his response to the color. The more emotional his response is, the deeper his experience is.

In this stage, the obvious characteristics are for the child to acquire social independence in such things as making close friends of his own sex while thinking little of the opposite sex. Further, dependent upon the group and in cooperation with his friends, the child can develop common creations as well as sociability.

Finally, the child has become aware of the fact of the difference between the sexes, for instance, the boy with short hair and trousers, the girl with long hair and a skirt. Influencing the color, decorative design or appearance, the child is conscious of the impression of design and decoration, and keenly enhances his ability for appreciation.

5)The stage of reason:

The child, from 11 to 13, can almost manage all kinds of problems in his intellectual development, but is still a child in response. In the plastic arts, the child, playing hide and seek unself-consciously, imitating the bird's flight, applies his imagination to the painting in a carefree manner. For instance, it is possible to scribble the bird's flight, movements and gestures, and produce the likeness of a mother and a baby bird with colored pens and move it into the expression of the reason for their relationship.

The child also identifies the distances and the concept of solid space with visual experience, and his visually direct concept makes progress an inner need and observation. So the change in brightness and darkness gradually becomes his intention in painting. Moreover, characteristics of puberty, with the attitude of sincerely and quietly observing the environment, improve not only his intense self-consciousness but also group consciousness; and following the development of body and mind, the child shows the behavior of resistance. In other words, it presents a unification of expression of the subjective and the objective.

The method, with a process of overlapping in painting and planned, decorative behavior development in design, is very apparent. The intellectual development of reason in individuals, as well as the expression of realistic plastic creations, refers to descriptions of proportion, brightness and darkness, and the perspective of the different parts and features in painting, and the subjective interest which he is so interested in managing. In regard to the gradual maturity of judgement and appreciation, the child can partly criticize his and other's works. To sum up the child reaches the summit of his plastic activities in this stage.

Conclusion

On the basis of the facts presented above, I conclude from the different points as follows:

1) Promoting the child's intellectual development by the plastic activities.

By the activities of touch and plastics, the child can realize both himself and the environment. The imagination and every detail in painting indicates the alertness of his intelligence.

The expression of plastic arts, in which the child manages the colour, form and the space relationships, can enhance his ability to solve his problems as well as promote his intellectual development.

2) Promoting the development of body and mind balances in plastic art.

While painting his own work, a child usually involves himself in his own creation and forgets his troubles or difficulties.

In addition, the result of plastic activities can strengthen learning in other courses; for instance, painting stage properties, singing and playing, and dancing. Further, greatly pleased, he is able to perform in the self-made mask and to put on the self-made paper cap and attend the play, the child is balancing the development of body and mind.

3) Promoting the child to adapt the social life using plastic art.

In plastic activities, the child in company with a group of friends, begins to adapt to social life and learns how to get along with people. Recognizing his and other's needs, he finds himself to be a member of society, not only solving future life problems but also preparing himself to be well adjusted.

4) Promoting the child's sense of beauty using plastic arts.

Creation is innately connected to the development of a sense of beauty. The child's development of a sense of beauty is present in a unification of thinking, sensation and perception, which reveals a blended association formed in space, structure and line.

In short, the plastic arts not only can enhance the child's individual identification of intention but also influence the cultural development of society.

5) Promoting the child's development using creative ability in plastic arts.

A child begins to possess a really creative mind as soon as he is old enough to understand what he is doing. Although self-expression is a continuum of creative development in plastic activities creative expression, which is produced by different abilities in basic skiles, solving problems and employing tools, also makes a difference.

In short, the correlation between the period of the child's growth in thought, emotion, personality and plastic activities is significant.

The plastic arts should be considered as a most important method to help the child realize the beauty of his own world and build up a sense of judgement and eventually build his own personality.

* I am grateful to Miss Ruan Mei-lan for her helpful translation from Chinese into English of this paper.

MUSIC AND THE TOTAL DEVELOPMENT OF THE CHILD

Prof. Barbara Andress
Arizona State University

Not too long ago I was having my usual busy day at school, I was between classes and other activities when the phone rang. I fumbled for the receiver and answered by identifying myself, then proceeded to listen to the voice of a mother on the other end of the line. I occasionally replied with comments such as: "Oh, yes, I can certainly appreciate your wanting the best for your child." The mother questioned when her child should start music. "Well, really your child has already started music. He began music when he was born. Music is a part of his everyday life. Your actions, your concerns for music and the arts in general have already begun to impact upon your child."

The mother then became more specific. She, of course, was referring to when her child should begin formal instruction on an instrument. In this case it was the drums. The mother was convinced that her child was unusually talented and should begin formal instruction immediately. Did I know a teacher? I queried her further as to the age of her son and found that this precocious percussionist was all of two years old. We discussed some alternative music experiences for the child but I'm not sure the mother was convinced to forego the lessons.

My answer to the mother's question of "when does a child start music" was not intended to be an overly academic answer, for children are involved with music and the other arts from their earliest beginnings. By arts I mean, dance, music, drama, creative writing and the visual arts.

These arts are with us from the earliest times for they are at the core of human existence. Let me define these forms using a bit of poetic license:

Dance - is the energy of our motion in time and space.

Music - is the rhythm of our actions, the melody of our speech, the repetition and contrast of our habits and feelings.

Drama - is the reenactment of our thoughts, feelings and actions.

Creative Writing - is the capturing of our thoughts, feelings and actions through the sound and power of language; the creation of figurative images through the use of words.

The Visual Arts - are fixed representations of how we perceive ourselves and our world.

Through experiences in these arts there is a heightening of sensitrivity which leads to an awareness of the world and man's ability to interact within this world. Increased sensitivity and awareness lead to greater responsiveness and personal expression.

Let me describe some of the ways the arts permeate a child's life, some of the ways the arts are self-initiated. During the early years one observes the little child as an avid consumer/producer of the arts:

Movement

The litte child expresses much through dance. He expressively moves even without adult prompting. Many of us have seen the little two-year-old respond with a torso bounce to music on television. There is no doubt in anyone's mind that the child is dancing to the music The parent may reinforce the child by clapping hands and saying, "dancy, dancy", but no one initially said, "Now it's time to dance, Johnny", Johnny very naturally responded to the music.

Song making and Creative Writing

During one of our preschool music sessions, a Three-year-old created a song with very poetic lyrics:

"Little needles in the water
Little circles on the beach riding . . ."

The child went on to sing an inside "hum-a-lummmmaaa-hhaa..." song. The words were unintelligible, but the intensity of the performance left no doubt that she was creating a very important song. The final words were clearly sung:

"Said the wind, ooooooooooah, in the winter wind!"

The idea of a little circle of water riding on a beach is lovely imagery for any age to produce but especially charming from a three-year-old child.

A five-year-old created a song in honor of her little sister's birth:

I wish I had a baby
With bluebells on her feet,
And when she sings, bottle of rings
Will pour out on her sweet.

I wish I had a baby
With fourteen hairs of gold,
And she's all mine, all the years
As I am always told.

The Visual Arts

Those among us with children have surely had the experience of a refrigerator door art gallery. All the marvelous paintings, collages and crayon sketches are reverently taped to the door for art critics to perceive and enjoy. Even after my children were grown, my neighbor's children supplied my gallery with a constantly changing exhibition.

Drama

Dramas are enacted hourly by little children, for play acting is one of their major forms of learning. Through drama, very young chldren test their power over people and the environment. They learn how to function in their world.

As you can see, little children indeed *Live* the arts!

This self-initiated use of the arts extends well into adult life. Along the way, the artist is nourished by encouragement, approval and praise either in a formal instructional setting or surprisingly some survive rather well by imitating what they perceive in the environment.

A few years ago I found myself at a folk festival in Oregon. My attendance was strictly by chance. I was visiting my brother's family where my nephew and I were discussing his musical progress. A few months earlier I had sent my nephew an Appalachian dulcimer and he was proudly demonstrating his skillful playing. He then excitedly told me of the festival and that he had seen several dulcimer builders

and performers at the affair. He blurted out an offer to take me to the festival, then almost immediately concern crossed his face. He turned to his father and hesitantly said, "Dad, do you think Aunt Barbara would mind...?" With the question unfinished my brother laughed and said, "Oh, I think Aunt Barbara can handle the festival." With this we drove to a lovely mountain meadow where we encountered hundreds of young people.

As we strolled the paths, we found a few dulcimer performers, playing the instrument very well, although in various stages of undress. I then understood my nephew's reluctance and concern about how Aunt Barbara would react to the festival. As we walked around the large field, I saw the arts everywhere. Musically there was a strange mixture of highly skilled performers and self taught musicians.

One girl, standing beside the path, sang an unaccompanied aria from *Madam Butterfly*. Her vocal quality was that of a "not very good" folk singer, hardly the expected voice for such a dynamic operatic selection. The voice was wrong, but the words and melody were correct. The fervor during the performance could not have been more convincing. After her performance, my diva smiled and said, "One does not live by music alone" and held out a collection cup.

A student string quartet from the University of Oregon performed beautifully to an avid audience. Instead of the usual polite applause, there were cheers of "Right on! Al....right!"

My attention was turned to the main stage attraction where a harmonica player was thumping the wooden platform with his feet while inhaling and exhaling on the instrument. In no way could his performance be construed as a musical event.

I heard unusual instrumental ensembles such as a violin, soprano saxophone and a snare drum. There were always many quitars and vocalists.

All arts and crafts abounded at this festival. Everywhere the young people were using the arts to express themselves. There were hundreds of young people at this festival. Whether their strongest motivation was drugs, drink, need to be with others, escapism, it was interesting that so many had also turned to the arts as a unifying element. Through the arts they were trying to make a statement about themselves.

This is still happening with our young people. Even without much formal instruction or assistance people use the arts to express themselves. With just a little help, however, their ability to perform/create could be greatly enhanced. This is where the educational community must come into play.

Music educators have been working to refine their instructional techniques so that they can effectively communicate those musical understandings that lead to an aesthetic experience. We are doing a relatively fine job of teaching our art. We are now asked to become a part of a larger program. A program involving two possible directions: 1) interrelating the arts within themselves, and/or 2) integrating the arts with all areas of the curriculum. The emphasis being to place drama, music, dance, visual arts and creative writing at the core of the learning program.

It is also assumed by administrators that because the arts are somehow related, they all can be taught by one or two staff members, within the present time allotments in the schedule. These staff members may be the classroom teacher or specially trained art educators.

I do not want to pursue the staffing and scheduling problems. I'd rahter focus on how we can philosophically operate in such a related or integrated arts program. Let's look first at the interrelated arts program.

We do agree that all arts are important to the child. For the music educator to be anti-dance, drama, creative writing, visual arts is to be "anti" the creative process, an unthinkable stance for creative people.

The question then is how do we meaningfully interrelate the arts in our daily classes? In the past we have used several approaches: 1) thematic/topical, 2) historical and 3) realting the arts through the elements. What are the strengths and weakness of each of these approaches?

Thematic/Topical Approach

Typically with this approach we would play a recording of a Beethoven symphony such as the Pastoral and flash slides of paintings depicting gardens, greenery or gentle landscapes. The music becomes the sound track for the images.

Or we might:

Play a red hot jazz number and show paintings that use vivid hues of red, orange, yellow woven into busy designs.

Topically there may be some correlation between these works, but somehow one or the other art form comes off second best. The artist probably never thought of his painting in terms of the jazzy pulsating sounds selected by the teacher. The student, however, has made a strong association between the image and the music.

In all, a thematic approach places one of the arts in a subservient role, often with a forced relationship to the other.

The Historical Perspective

This approach conjures up thoughts of time lines that include topics such as literature, historical events, painters and musicians.

A typical lesson might be:

George Washington lived at the same time as Haydn. They both wore wigs. George Washington crossed the Delaware and Haydn wrote music in England. Because of knowing these facts, the student is to have a greater appreciation of Haydn's "Surprise Symphony".

Or...

We view an Impressionistic painting while listening to Debussy's "La Mer". Both art works were created in the same time frame, thus students should better appreciate the art and music.

A truly great work transcends time lines thus the focus on historical setting is only of peripheral interest.

Relating Arts Through The Elements

Along the way someone noticed that visual artists and musicians often use the same terminology. Both refer to texture, line, repetition, contrast, contour, balance and form. Sophisticated lessons have been devised to relate the elements of the two arts. One such plan went as follows:

Visual Art Study: "Blue Boy" by Gainsborough.

The student views "Blue Boy" as a stick figure. Teacher comments: "The underlying structure of the painting is like rhythm. Rhythm is the underlying structure of music."

The student views a more detailed line sketch of the figure. Teacher comments, "The contour lines of "Blue Boy" are like the melodic line in music."

The student views painting with color added. Teacher comments: "Tone color in music and the hues of color in the painting are the same."

This lesson is an extreme example of how an incompetent teacher went about interrelating the arts from an elemental standpoint. But competence is not the only problem. Even the master teacher must grope for valid relatonships between these two arts. The visual artist and musician may use the same words, but the only way the words are alike is in their spelling.

I have not been overly kind in my description of teaching the arts through a topical, historical or elemental approach. If these approaches are questionable, is it possible to interrelate the arts? A more promising approach is being used where concepts that are of general concern to each of the arts are taught simultaneously. A team might select a common theme such as repetition and contrast. This idea is then explored in relation to each art, not necessarily interrelated within the arts.

I believe there is even a stronger approach. It seems to me that the challenge before us is to deal with all the arts while maintaining the integrity of each of the arts. I believe we maintain this integrity by designing a self-actualizing approach where the student assumes the role of musician, actor, writer, dancer and painter. The student is guided by an expert to explore his own potential and develop his own proficiencies in each of the arts. This expert may indeed be one person, as administrators hope, or the approach may require a team of art educators and skilled classroom teachers.

The relatedness of the arts becomes a process of inner-synthesis for the student. The relationships are not imposed extrenuously. A wide exposure to all the arts is available in such a program. The student is involved in a perceptually based program dealing with the media of each art.

Edmund Burke Feldman stated, "We know that perception is not merely a passive activity, that it requires work, the active organization of psychological energies. In other words, perception is a creative process."[1] A self-actualizing program is a perceptually based program.

Can such a program be effectively guided by one teacher? I would again state there is no substitute for expertise. A teacher can be highly motivated and committed to such a program, but may not be equally well qualified in each area.

Music educators do rather well combining music with dance, drama and creative writing. But why not? These arts are already an integral part of musical form: ballet, opera, lyrics of songs. Our teachers are constantly seeking information and techniques to help children become more skillful in these areas. The music educator needs to learn much more from our colleaques in the field of dance, drama and literature. With their help, we can become more expert in maintaining the integrity of each of these arts while interrelating them with music.

I feel less sure of the educational value when relating the visual arts with music. Though many activities are devised toward this end, they are far too often valueless. In our zeal for combining the arts,

1. FELDMAN. *Varieties of Visual Experience*, New York: Harry Abrams, Inc. 1973, P. 351.

we must question if an external relatedness between great paintings and great music can or should be taught.

I have spoken about interrelating the arts with each other, but what of integrating the arts at the core of the curriculum?

Schools are feeling pressures of "back to the basics" and budget concerns which unfortunately lead to questions about frills in the curriculum. The arts are often labeled as frills. Educators such as yourselves recognize that reading, writing and arithmetic do not develop the whole child, thus the arts are a necessity not a frill. Some music educators in their panic to prove the importance of music in the curriculum have attempted to justify music in relation to all curricular areas. They claim that music contributes to the improvement of reading and math scores. These educators go to great lengths to demonstrate these facts:

> Chanting and clapping activities are used for counting, spelling and other computational drills.
>
> Songs are learned then analyzed by counting words containing blends and dipthongs.

I, too believe that music belongs at the core of the curriculum but music does a far nobler thing than just rhythmically teach multiplication tables and spelling words. Music contributes to the child's total learning, thus it does enhance ability to read, write and compute. Music, when properly taught, involves the child in skills and thought processes needed for all learning endeavors. Through music the child is acquiring: 1) cognitive thinking skills, 2) perceptual skills, and 3) social/personal skills.

Cognitive skills involve the music student at various levels of learning:

Level I - Knowledge: labeling, reviewing, recalling.
Level II - Analysis: discriminating, differentiating, comparing.
Level III - Synthesis: improvising, performing, interpreting.
Level IV - Judgement Making: choosing, rejecting, concluding.

As to the child's perceptual growth, he is developing skills in using all the senses: auditory, visual, olfactory, tactile and taste.

Finally, in such a music program, the child has opportunity for social/personal growth. This involves his awareness, coping and processing skills.

Let me take you through several activities to demonstrate how this works; how music contributes to the total growth of the child. These specific experiences deal with language development, song making, creating and improvising.

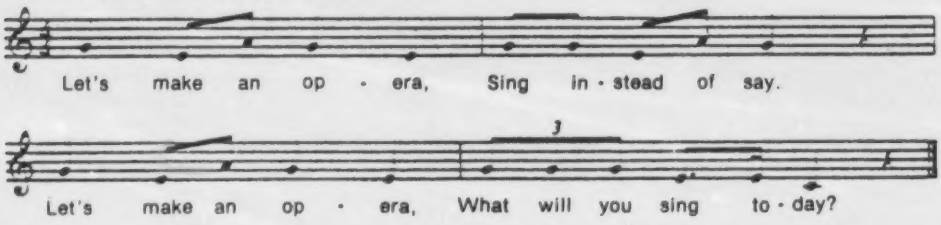
Music I -Copy Cat & Puppet Dialogues (see sample lesson plan)

Music II -Voice Inflection to Song Making.

> I have a Duck
>
> I have a duck
> My duck is soft.
>
> I have a duck
> My duck is yellow.

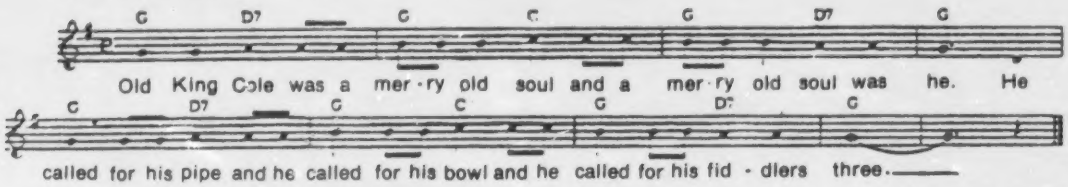
I have a duck
My duck says, "Quack! Quack!"
I have a duck
I love my duck.

Music III Improvised Song Stories



Music IV Improvised Drama/Opera

Old King Cole


C D7 C C G D7 G
Old King Cole was a mer · ry old soul and a mer · ry old soul was he. He
C D7 C C G D7 G
called for his pipe and he called for his bowl and he called for his fid · diers three.

It is the music educators job to fully understand their role in the curriculum and responsibility to the education of the total child. Decisions about arts in the curriculum should not be left totally up to the art educators, however. This group here today represents outstanding educators, leaders in many curricular areas. If the arts are an important route to total learning, we must all help to shape their place in the curriculum. We must be supportive of each other's efforts, bringing to fruition outstanding programs for children. We must communicate the purposes and strengths of music and the other arts to administrators and parents. We cannot flounder in wishy-washy attempts at justification of any of the arts for children.

It is right that we explore many approaches to effective teaching. As a result we will continue to discuss, argue, and attempt to validate the importance of the arts in the curriculum. Questions will be raised as to whether the arts should be interrelated and integrated at the core of the program or not included at all. Fortunately, while adults debate and struggle with curriculum constructs, children have no doubt that the arts are vital and are at the core of their life needs.

Early in this session I spoke of a three year old child who created a charming song: "Little needles in the water...". Without arts in the school program her skills may fall by the wayside from lack of nurture. This child may also be uninspired in a poorly conceived and implemented arts program.

The challenge for arts education is no longer the sole province of the arts educators. It is the responsibility of all educators. Through our combined efforts I wonder what our little three year old will be capable of doing when she is ten? fifteen? twenty five? fifty?

"Copy Cat", "Puppet Dialogue", "Let's Make An Opera" from *EXPERIENCING MUSIC IN EARLY CHILDHOOD*. Barbara Andress. Holt Rinehart & Winston, Inc. Copyright 1980. Used by permission.

ART	CARLLR EDUCATION	DANCE	DRAMA	HEALTH	LANGUAGE ARTS	MATH	MUSIC	PHYSICAL ED.	READING	SCIENCE	SOCIAL STUDIES	MEDIA CENTER	LEVEL

ARIZONA COMPREHENSIVE/INTEGRATED ARTS STRATEGY

(Teaching Strategy Format from the ARIZONA COMPREHENSIVE/INTEGRATED ARTS PROGRAM)

PERCEPTUAL GROWTH

Auditory
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Visual
- Discrimination
- Memory
- Sequencing
- Closure
- Association

Kinetic
- Gross Motor
- Locomotive
- Co-Axial
- Fine Motor

Allactory/ Gustatory:
- Discrimination
- Memory
- Association

Tactile:
- Discrimination
- Memory
- Association

Purpose:

Voice Inflection experiences
Labeling,differentiating between sounds
Improvising word/song patterns

Media/Materials:

Two identical puppets

Procedure:

1. Play "Copy Cat" game. Children are to precisely echo teacher's voice and actions. Teacher makes following statements using various contrasts of pitch, volume, duration and articulation.

   Hi! Well, hello! Howdy Pardner!
   You're really neat! This is a silly game. Silly, silly silly!
   I don't want to play anymore. I said, "I don't want to play..."
   Stop! Right now! Ah....come on guys...please stop!

2. Discuss different ways voices were used. (loud-soft, high-low) Conclude that these are the same words we often use to describe melodies. Sometimes melodies are just an exaggeration of the way we speak sentences.

3. Involve one or more children in puppet play. Teacher keeps one puppet, child uses an identical puppet. A) Teacher begins puppet dialog with words/statements easily echoed by child. B) Teachers switches to asking questions. Child creates answer. C) Teacher adds melody by singing comments. Child answers by making up own melodic statements or using some of teacher's pitches/patterns.

4. Involve other children by giving teacher's puppet to a child who is eager to enter the game.

5. Place puppets in activity corner for free time play. Invite children to work with a partner. They are to create their own song conversations. COULD YOUR PUPPETS SING ABOUT A TRIP TO THE ZOO? A TELEVISION SHOW THEY HAVE JUST VIEWED?

(Over)

SOCIAL/PERSONAL GROWTH

Sensitivity - Awareness

Feeling	Self
Thinking	Others
Doing	Environment

Coping/Processing:
1. Identifying
2. Defining Alternatives
3. Choosing/Planning
4. Implementing

Integrating
- Synthesizing
- Feeling
- Thinking
- Doing

THINKING SKILLS

Evaluative:
- Judge
- Conclude
- Prefer
- Choose
- Approve
- Accept
- Reject
- Oppose

Synthesis:
- Invent
- Improvise
- Create
- Process
- Perform
- Interpret
- Hypothesize
- Infer

Analysis:
- Isolate
- Differentiate
- Examine
- Detect
- Compare
- Distinguish
- Discover
- Classify

Knowledge/ Comprehension
- Name
- Recall
- List
- Review
- Describe
- State
- Demonstrate
- Define

"Old King Cole" from *THE MUSIC BOOK I*. Boardman and Andress. Holt Rinehart & Winston. Copyright 1981. Used by permission.

MUSIC AND CHILDREN'S EDUCATION

Kuo Chang-yang
Chairman & Professor of Music Department
Taiwan Provincial Taipei Teachers College

Music education is important for the general education of children, other than a specialized training for just a small number of young musicians. It encourages children to join in many kinds of musical activities, helping them cultivate well-balanced personalities. To attain this object of music education, we must try to understand children, so as to find the most suitable way to teach them.

Children have their own sense of environment and their own means of expression and behavior, which can barely be understood by adults. Therefore, we must first live in the children's world, and learn to know them better to educate them more effectively.

When we hear children play music, for example, we often feel it very monotonous. This is because we evaluate all works of art from our own knowledge and concepts. Perhaps we may find children's reactions or responses to some music ridiculous, yet this is spontaneous behavior which we do not usually find in adults. We should encourage them in creative musical activity as part of the children's spontaneous learning.

Children are inclined to sing songs, listen to music, and sometimes sing their self-made tunes. We should keep in contact with them, to probe into their actual situations, their needs and cravings. This psychological approach is even more important than purely technical training in music education.

Children are immatured both physically and mentally, and therefore need special care from adults in the orientation of themselves to the music learning environment. In this respect, music can mold a child into a mentally and emotionally well-balanced one, through encouraging his interest in musical activities.

Children's Singing

Children have a natural inclination to sing spontaneously in their own natural voices, and to produce their self-made tunes. They thus have a basic ability to sing songs and compose melodies. This valuable, natural ability is an important seed in music education worthy of cultivation and development.

In children's music education, training of their ability to sing is the most important subject of teaching. In the music classes of public schools, teachers spend more than one half of class time in training for group singing. Some important points for teaching singing are as follows:

1)Children's singing is the most innocent and purest vocal sound. It is desirable to maintain this original and spontaneous beauty, instead of interrupting children's singing arbitrarily.

2) When a child is singing it is not desirable to stop him before the end of a song, even if there is something wrong with the pitch or rhythm in his singing. To increase his interest in singing, it is helpful to correct his errors only after he has finished singing the whole song.

3) Children are inhibited. A teacher may let them practise singing together while playing a game or making rhythmic movements. In such a pleasing atmosphere, they are easily stimulated to sing at the top of their voice and their volume increases.

4) When the children's singing is like shouting or crying, the teacher should demonstrate correct singing, and then imitate their shouting or crying to contrast the incorrect and correct styles of singing. The children can then campare the two different singing methods, and will be impressed with correct singing.

Group Singing

To stimulate children's interest in singing, it is important to adopt group singing, which will contribute to a team spirit. Organized ways of group singing are classified as follows:

1) Guided Singing

Teachers lead children singing phrase by phrase, sentence by sentence, and then sing the whole song. This method is effective than just the children imitating the teachers' singing; and it is also helpful for beginners to learn new songs.

2) Unison Singing

Children can sing the same melodies together at the same time. This is a very effective way to learn song texts and to follow melodic progressions. But teachers should avoid using this practice for too long, as children can feel the song is monotonous.

3) Alternate Singing

A class of children can be divided into several small groups, and each group will sing alternately. when a group is singing, the others may just listen to it and look at the music being sung. This method provides children with opportunities to listen to other groups' singing and to practise sight reading.

4) Silent Singing

The teacher can play a tune on a keyboard instrument, while children look at the music and follow the song with their fingers, pointing to the notes played. Children can get an idea about how to sing a song correctly according to the teacher's playing and they practise singing the song in their minds. This method is adopted at the start of learning a new song.

5) Accompanied Singing

Teachers can play the melody of a song on a keyboard instrument while children are asked to sing, following it. This will help children learn the pitch and rhythm of tones correctly. After they can sing with confidence, the teacher may play the accompaniment part to improve expressivness.

6) Unaccompanied Singing

After practising accompanied singing, after children have learned to sing a song smoothly, sometimes it is preferable to let them sing independently without instrumental guidance. In the meantime, teachers have opportunities to listen to them, and can find errors in their singing and correct them.

Melodic Training

The three elements of music, melody, rhythm, and harmony, are usually sung or played simultaneously. We treat them as a unity, but for a systematic approach, we can study them separately.

The first lesson in learning music is to hear melodies sung by a singer or from a recording, and to imitate them. After children have learned more songs, they will develop an understanding that melody is a succession of playing tones moving in a single line. Later on, they will find enjoyment in creating melodies either through their own singing or using a melodic instrument. Besides, children will express their natural sensitivity to a melody with bodily movements. At this stage they have developed a deeper understanding of what a melody actually is.

The basic element of melody is tone. Let children listen to a tone and try to produce it accurately in their own singing. Then let them compare the vocal tone with an instrumental tone of the same pitch; in this way they will know whether the pitch is exactly correct or not. This practice may help them identify the exact pitch of melodic tones.

Besides producing an accurate pitch, it is important to control the duration of a tone by comparing longer or shorter tones of melodic notes. Children should be trained to count the duration of melodic tone with their hands, feet, or tongues.

As to the characteristics of melodies, children should know whether tones in a melody go up or down in intervals of half-steps, steps, or by skips. Furthermore, children should be taught to distinguish the ascending and descending portions of melody, and then they will be able to visualize melodies in music notation, which is a set of symbols used to show the relationship among tones. Children need opportunities to create melodies, so as to learn the methods of music notation.

Rhythmic Training

At the earlier stage of learning, chiidren learn rhythm by listening to rhythmic music, by singing rhythmic songs, by responding to musical rhythm through bodily movements, or by playing percussion instruments.

Rhythm may be produced in isolation, but it is usually best produced in a melody with a musical instrument. Therefore, using a rhythmic pattern in a song or using an instrument with good tone has more effect than playing with a striking instrument.

Children can respond to rhythm intuitively at an early age. When they are more mature, they then create their own rhythms naturally. The teacher should observe them and help them develop rhythmic movements to music effectively.

To cultivate their rhythmic sensitivity, teachers can arrange opportunities for children to experiment with various kinds of rhythmic movements, such as walking, swinging, skipping, and by imitating sounds of machines and nature, which offer rhythmic training in daily life. In addition, from the experience of listening, singing, and body movements, children will be able to respond to the rhythmic nature of music; they can feel the accent, the beat, and the rhythmic movements of songs. These provide for recognition of musical rhythms. From this basic recognition, children will learn to identify regular beats, and groupings of regular beats with accents separating them. Finally, children will perceive rhythmic patterns as an organized group of tones of various different time values.

Harmonic Training

The background for learning harmony includes listening to accompaniments on keyboard instruments or recordings, and playing simple accompaniments to songs on piano and organ. Teachers can help children understand harmony by calling their attention to various instruments that produce harmonic effects in recordings.

In order to develop children's understanding of harmony, they should see the chord as a unique property of harmony, and then try to feel the nature of a chord. The teacher teaches children to identify a chord built on three or more tones of different pitches at certain intervals.

Harmony is adopted to play the accompaniment to a song. Children listen to find chord changes in the instrumental accompaniment of a familiar song, so as to understand the different effects of different chords upon the same melody. The teacher also can ask children to practise singing and playing with harmony accompaniment to a melody, so that they will find how harmony contributes to the mood and the flavor of the melody.

For an understanding of the relationship between melody and its harmony chord, children can listen to chordal tones played in succession as a horizontal melody, and then played simultaneously as a vertical harmony. They can then understand that melody and harmony may use the same tones, and that a chord is a fitting accompaniment to melodies of the same chordal tones.

Conclusion

The study of melodic production, rhythmic movement and harmonic conception, all through group singing in the classroom, is the common teaching method adopted in elementary schools. Musical instruction for children is not confined to special training on performing technique, but on cultivating the musical nature of children, and to educate them to be well-developed citizens rather than excellent musicians.

As to the effects of studying music, melodic beauty will provide children satisfaction with the smooth and unified flowing of melodic line; rhythmic beauty may regularize their bodily movements and adjust their mental state; while harmonic beauty causes a well-balanced body and mind through rich and tender tonal effects. In a word, the study of music enriches children's spiritual and emotional life, cultivating and developing an integrated and balanced personality.

DANCE AND CHILD DEVELOPMENT

Prof. Elizabeth Y. Kao
University of Chinese Culture

There are many benefits in using dance as an integral part of childhood education. Through dance a child can gain self-awareness and self-confidence. In addition, he learns to communicate his emotions through organized movement. The process of creative problem solving, exploration and selection lead to new discoveries. His imagination is challenged and his development, both mental and physical is stimulated.

Movement is one of man's earliest forms of self-expression. It is a universal language to communicate ideas, feelings and emotions. An infant gets most of his communication through movement; being held communicates security; a rocking movement delivers the message of sleep. Young children often make use of movement to reveal their feelings. Unfortunately, as the child grows and learns verbal and written language, movement communication is not considered important and often discouraged. While most school systems encourage physical education, for example, building coordination, muscle strength and endurance, it is also important to recognize the potential of movement-dance in expanding the child's sense of creativity.

Dance is fundamental to child development because the body is the instrument for expression. No external craft must be mastered, and because body and expression are one, it is accessible to all children. The body may even be equated with self. How one moves is a statement of one's being. By exploring and learning about his own body and movement the child gains self-awareness. Dance can help build a sense of self-knowledge and identification. Dance can express a child's feelings through movement.

The goal of a creative dance program for children is not to teach a specific movement style but for the children to experience a variety and range of movement. The program should develop a dance vocabulary which expresses the child's character. It should develop physical awareness of the children's ability to use their bodies expressively. It will guide the children's creatively and may result in a truly artistic product. The creative process includes four important factors: 1) an emotional involvement in the problem, 2) focus on a specific problem and the structuring of an idea, 3) the development of an idea into form, and 4) fulfillment in the release and expression of the imagination.

Dance encourages physical, intellectual and creative growth because it unites into one the human capacities for knowledge, muscular activity and emotion.

The earliest way human beings learn to cope with world is through movement. An infant makes the first discoveries about the environment through sensations of movement—through picking up the body rhythms of the mother during feeding; being rocked to sleep; receiving tactile messages from adults' loving attention or in anxious warnings of impending danger.

In earliest infancy the child is primarily passive, but as the infant grows and develops, communication becomes more active.

> In the earliest stages of infancy, the play of the child with the objects of the environment is at first limited to and determined by what happens to impinge on his senses. Later on, it increasingly expands as the child can turn actively from one object to another. From then on it may at times range freely, at other times be focused more on a particular object, idea, feeling. In such focusing, relations may be established between the specific object and others that have been encountered in ranging more widely.*1

As language is learned, there is less emphasis on physical communication and an increasing stress on verbal and written language. However, even if no longer recognized, non-verbal communication is still constantly at work, processing data from the environment and also allowing expression of feelings and perceptions about things in one's surroundigs. It has even been proposed that the whole thinking process continues to work on the basis of this movment activity.

> ...Sensitive electrodes placed over a specific muscle system will indicate that, during the thinking process, these more limited systems have also been innervated and that tension in particular systems, associated with the problem or its solution, are present.
>
> Thus it is logical to suppose that even in "pure thought" activities the muscular basis of behavior is not last but still provides the foundation for these higher activities. Pure though activities are based on the ability of the organism to respond muscularly just as the lower responses of simpler experimental tasks are based on motor abilities. There is evidence that the efficiency of the higher thought processess can be no better than the basic motor abilities upon which they are based.*2

This suggests that instead of ignoring the body once verbal and written skills have been leaned, it is important to continue and encourage the development of the child's physical skills not only in the technical aspects of movement, building strength, rhythmic awareness, and locomotor versatility, but also to expand the child's expressive range. By including these aspects of movement training in the child's learning, one allows the more perceptive and creative sides of the child to develop. A more healthy and facile learner, and a more sensitive and versatile person, is developed in the process.

With this is mind, it seems that movement training should unquestionably be part of the child's daily schooling. If we accept this, then what form should this training take? Most certainly it would have to include both skill-oriented and creative aspects. Thus, each class would have a period for the child to be didactically taught exercises that increased motor ability and awareness*3 and a less directive period that would help the child develop a more expressive movement vocabulary. In this portion of the class, the child introduced to elements of movement which include time, weight, space, and flow*4 as parameters of expression. The child would be encouraged to explore these parameters through a variety of problems and movement games. Thus, a child might be presented with the idea of throwing an imaginary ball back and forth, with the weight and size of the ball changing at various intervals. From this

*1 E. Schactel, *Metamorphosis* (New York: Basic Books, 1959), p. 242

*2 Newell C. Kephart, *The Slow Learner in the Classroom* (Columbus, Ohio: Charles E. Merrill Publishing Company, 1960), p. 37

*3 Such exercises would be based on very basic dance techniques for increasing strength, control, and rhythmic awareness.

*4 These elements are based on Rudolf Laban's conceptual model called Effort Shape. In this model, he suggests time (quickness and sustainment), weight (strength and lightness), space (direct and indirect), and flow (free and bound) as the basic elements upon which all movement expression is founded. For a further description of this model, see Cecily Dell, *A Primer for Movement Description* (New York: Dance Notation Bureau, 1970).

exercise, the child could then be introduced to a sense of weight and an ability to be small or large, to grow or descend. Then the child might be asked to develop a movement phrase of eight counts based on either the qualities of weight or size. The child goes through the process of exploration and synthesis which is so important to solving problems in movement or in any other area of learning.

In this kind of movement learning, the child is encouraged to use imagination and to express a full range of feelings, and is also encouraged to use movement as a way of communicating with other children, keeping alive the basic form of communication the infant so naturally turns to. Because of its non-competitive nature, movement expression promotes group interaction. This group spirit can also be extended to other learning.

When one advocates movement education for children, one can cite the following benefits:

1) the development of movement skills which may extend to and facilitate other learning processes

2) the development of the child's ability to effectively solve problems

3)the development of the child's ability to express feelings and perceptions about the environment

4) the development of positive group interaction and cooperation

In conclusion, one might add that including movement training in a child's early education introduces the child to the oldest of art forms—dance. It allows the child, at a very early age, to sense the immanent dance—a discovery which can produce enjoyment throughout life. Whether as a spectator or a participant the child, by being educated in movement, can understand the richness of the kinesthetic art of dance and establish a rhythmic rapport with it that can reveal one whole aspect of world culture. This understanding can enhance and encourage the child's understanding of other art forms as well. Movement is a fundamental component of all the arts and of life itself and has an important contribution to make to a child's education.

DRAMATIC PLAY

Prof. Jean S. F. L. Chia
Fu-Jen University

Dramatic play observed in nursery schools, kindergartens and elementary schools has significant value for the study of human relationships. It affords us an important avenue for insight into what children are feeling and how they are interpreting situations they meet. It gives the children themselves a means of clarifying experiences and reducing anxiety.

In children from four to twelve years old, initiative, imagination, and enterprise seek outlets in dramatic play, noisy with speech and sound. Because of its value, schools may encourage dramatic play by careful planning. It is important that the program be flexible, so that dramatic play can continue once started. All the equipment should be simply constructed and strong so it can take hard use without the need for restrictions to preserve the equipment and perhaps lessen the value for the children. Variety results from introducing materials which can serve many purposes, such as boxes and boards. These things can be used by a resourceful group in many ways. Teachers should provide materials which suggest uses limited only by the imagination of the children themselves.

Dramatic play focuses on episodes and relationships that seem significant to the children. Through play, they reveal themselves and their ideas to us. A single episode tells little about a child , but many observations, where recurrent themes and patterns emerge, are significant. They provide important clues as to how he is learning to cope with his feelings and to find satisfaction.

Older children do not reveal themselves so openly, but the roles they choose spontaneously and the ways they play the roles of which are assigned often tell a good bit about them. Many of the fairy tales and legends which teachers have long used for dramatic interpretation have elements in them which can be very meaningful to children. They often represent, symbolically, conflicts with which most, if not all, youngsters struggle in the process of growing up. Children identify very readily with some parts. A youngster can safely invest strong feeling in a role when he knows in advance what the outcome will be. In this respect, plays which are obviously make-believe have a certain advantage over those which closely parallel real life.

Just as some children enjoy writing stories, some like to write plays or even make them up as they go along. Often these bear a marked resemblance to stories they have read or television productions they have seen. But always they show something of the personalities of their child producers and directors as well as of the child actors.

Some teachers also use drama as a means to work out solutions to problems in human relationships with which children are or may be confronted.

Role Playing

Role-playing is somewhat more structured than dramatic play. By role-playing we mean the deliberate portrayal of a role or character as the individual understands or interprets it. Sometimes the roles to be played are more or less familiar to everyone in the class and sometimes they are more remote.

The first step in role-playing is a brief dramatic presentation of an episode which depicts the problem as concretely as possible. Following this, different members of the group assume different roles and try to portray their solutions to the problem. After the situation has been replayed several times, the group evaluates the various ways of playing the roles to see which are most likely to lead a desirable solution of the problem.

Some teachers have used role-playing to deal directly with problems arising in the classroom, including conflicts between certain individuals. Role-playing may be quite useful and probably nonthreatening when it is used as a kind of practice for a situation which the class will confront but of which it has little experience. In any event, the way each child interprets the role assigned to him tells a little bit about him. Depending on the nature of the role, it may offer clues to his poise and adequacy in dealing with varying situations and with people who respond to him in various ways. In certain circumstances it may reveal some of the intellectual resources the child has and how appropriately he draws on them.

Even young children differ in their abilities to throw themselves into a role. Some remain uniquely themselves no matter how they are cast. Others are more adaptable. They are readily transformed by the demands of the character they play. This capacity to lose oneself in a situation, or to reveal different nuances of the personality in different situation, may also appear in other media of expression.

Young children in the nursery school and kindergarten may be absorbed in housekeeping, in playing firemen, or in moving, over most of a morning or over most of a week or more. They need the chance for sustained play when they develop such interests, so that they can work through all that they are thinking and feeling about the subject. School children may be absorbed in dramatic representations of legends and fairy tales as an extracurricular activity two or three times a week after school finishes. Children all enjoy dramatic play. They can have a performance every semester if they are prepared.

Dramatic play sometimes shows us how children can share experiences with each other. Dramatic play brings children so much satisfaction and through it they express so many of their feelings.

CHILD DEVELOPMENT AND THE ARTS

Dr. Lucile Lindberg
Queens College

In an examination of child development and the arts we could focus on the ways in which experiences with the arts can aid children in developing the skills and knowledge often referred to in relation to readiness for reading and writing. We could note that as a child experiments with ways of holding a brush and finally becomes comfortable in doing so she is developing the skills she will need for holding a pencil; that as she creates her own shapes she is developing a sense of form that enables her to discriminate among the forms we call letters. We could speak about the coordination that develops as boys and girls move about rhythmically creating their own dance forms.

However, let us look instead at the arts as they relate to our actual state of being, to our ways of facing each day, to the development of inner strength.

Knowledge alone does not ensure quality in living. A "word" education is only half an education-not even half. Ability to read is important but the question to be asked is not whether he can read but rather what happens when he reads. Let us examine the arts as they are related to all of living, to the ways a person approaches problems, to his abilities to observe and to the ways he relates to the environment.

The South African writer, Laurence Vander Post, has said that song and dance are the surest ways of helping endure the great trials of existence. He feels that without this background we are lost, like a hunter in a mist in the bush at night without a star to guide him.

We approach this subject convinced that a child who is not developing in the arts is deprived in everything else as well. Hundertwasser, the German artist says that our illiteracy is in our inability to create.

When Helen Keller was asked, "Is the worst thing to be deaf?" she replied," No, the worst thing is to have sight but no insight."

Each of the arts is a language. Each is related to all other languages, yet it can stand on its own.

Sometimes we hear an individual say, "I would like to do it but I'm not creative." The individual is really saying," I don't feel I am a person" for the very process of becoming a person is a creative process. The human body is a creative mechanism, no two are ever alike. Yet many spend time and energy trying to imitate the so-called creativity of another.

When an individual has not achieved a sense of well being within himself, does not feel the creative processes operating he cannot feel himself as a part of a great stream of living. This has always been im-

portant in any age but in times of great tension it becomes even more essential. Persons with confidence in their abilities to use creative processes can have a sense of well-being even when those around are overly anxious.

Unless we make it possible for boys and girls to develop this sense of their own selves as creative human beings they can be consumed by a "thing" oriented society, obsessed by a craving for more and more possessions. No matter how much they accumulate it can never be enough when there is an emptiness inside.

The opportunities boys and girls have when they are very young play an important part in determining the ways in which they approach problems, in the ways they face life. What possibilities we as parents and teachers have! Our responsibilities are great.

Children are investigators. They explore everything in sight or reach. They devote their full energies to their investigations. Watch a child in a high chair with his finger food. He seems to take great pleasure in just getting food into his mouth. He doesn't do it in a neat, orderly way. Watch him mash peas in his hand. Watch him smear them over his face and the table, babbling gleefully or frowning seriously as he does it.

We can put magnificent equipment on the playground and after a rain storm where does a child play? He wades right into the puddles and even sits down in the mud concentrating his attention on exploring this satisfying medium. Anyone who has ever taken a young child to the beach or to the sandpit in the playground knows what happens when it is time to go home. He doesn't wish to leave this very fascinating place and finds every reason for staying on and on and on.

A child is interested in each medium she encounters. She explores with her eyes, her hands, her feet, her mouth. She pulls, stirs, smears and in one way or another immerses herself in it. A toddler pulls herself up, feels the texture of the wood, of the upholstery, notes the slickness, the roughness, the softness, the smoothness. Such exploratory interest should be encouraged and maintained. Through it a child can gain depth in learning. A child is constantly amazed at the nature of matter. He becomes more and more aware of the properties of matter.

Such an attitude helps to experience the very essence of materials. He has an opportunity to be concerned not just with what someone else has done with it but with what he is doing with it right now. He has his chance to reinvent the wheel and enjoy the process of doing it.

As I observe and work with young children I become increasingly cautious about introducing any tools that get between a child and the medium. We must make certain that prior to using a tool a child has had and continues to have opportunities to work directly with many media with his own body as the tool, to play with sand, finger paint and even food.

We are told that Ruth Shaw, the great advocate of finger paint became interested in it because of this concern. She found the children in her school smearing their own feces on floor and wall and realized that children crave the opportunity to smear. This led her on a search for an acceptable medium for this.

I am not opposed to paint brushes but wish to be sure that a child is using a brush because he wishes to see what he can do with it rather than because we put it into his hand and urged him to use it.

Having created his own media, using materials around him, he is in a better position to enjoy the media created by others; having used his own hands as tools, and having created with sticks and other objects about him he can use with enjoyment the tools created by others.

Having created his own sounds, having tried his own voice in many ways and discovered the power of it he can listen to others and enjoy their communications. Having created great and wonderful words himself a child has a comprehension of what words are. Having dragged the pots and pans over the flore, having banged them together creating sounds he likes he can listen with interest to the music others have created.

What can we the parents and teachers do to ensure a child's having basic experiences with media, to make certain that they are interested in and intrigued by the properties of matter, that they explore the essence of it?.

There are many things we can do. Let's look at three important ones. We can make it possible for a child to have time, space and materials and support.

Time! How different our lives would be, the world would be if we took time to explore both things and ideas, if we took time to reflect, to let our minds wander, to assimilate what we see and hear. Do we have great discoveries because there are some who have learned when to hurry and when to pause? In many schools there seems to be no time to dream. A child who gazes out of the window is reprimanded. Many have the ideas that children must be busy every minute doing what someone else assigns, busy with busy work. There is concern about children who don't keep up with others and with those who forge too far ahead.

Thoreau once said, "If a man does not keep pace with his companions it is because he hears a different drummer. Let him keep pace with the music that he hears."

Why are we in such a hurry for children to learn red, yellow and blue? Why are we in such a hurry to have boys and girls recognize circle, square and triangle?

Recently a mother stopped at the kitchen door horrified. Her toddler was smearing puddles of paint on the floor. "I'm making colors and colors and colors," he said.

A child will make colors and colors and colors and shapes and shapes and shapes. A child smears finger paint and then again and again, creating shapes. What shapes does he make? They often approximate circles or squares or triangles but what difference does it make whether they have names and why not, shapes that no one else has ever made? Why hurry to have children recognize and make our symbols?

We speak of creativity then show a child how to hold the brush. How many more great artists there might have been if we hadn't insisted in teaching children how to control drips. We speak of creativity and put emphasis on imitation. We often have a picture in our minds of how a child's art is supposed to look, how the sounds he makes should be.

Creativity should be not in what a child produces but in the way he works. Willa Cather, the novelist of our West, used to say, "The end is nothing, the road is all."

We permit many things that restrict creativity. When a child uses a coloring book he is led to assume that this is acceptable drawing, that he can't draw.

We can be certain that children have time. There are 24 hours in a day. It is theirs and we must not take it away from them. What we really believe in we take time for. "No time to paint, no time to sing, no time to dance, no time for poetry". Of course there won't be unless we consider these things important.

Space and materials can be provided, too. Many of the materials most suitable don't cost much. Many of them are available all about us. Often the introduction of expensive equipment and supplies interferes with children' exploration.

A mother who puts pans and lids in a low cupboard where a child can reach them easily is indicating that she values the experiences a child can have with them. If finger painting is valued in a school then space will be provided for it often. It will be arranged so that it is easily acceptable and cleanup is easy. If water is considered an important medium it will be made available in many different ways.

Children value the support of the adults around them. They know when they are trusted. They know when those around them enjoy their discoveries. An interested adult shows his enjoyment and appreciation by his very being. The child feels a strong, silent support. There is no need to engage in artificial praising devices.

"That's good," we say, or, "Wonderful."
Wonderful that he did it but how do we know whether what he produced is wonderful?

"You like it?" might be a more appropriate comment.

"I like." and he affirms his own feeling and begins to trust his own taste.

We make it acceptable for a child to try as long as he wishes. We make it all right for a child to succeed or fail. How good he feels when he runs as fast as he can and then he runs a little faster. How can he know what he can do if he doesn't try?

We support children, too, when we share our own pleasures with them. A teacher who enjoys poetry will have a class of children who enjoy poetry. The children enjoy the words and the rhythm but they can tell by the way she holds the book that this is special for her.

We make it possible for children to develop through the arts as we provide time. Time in which to enjoy his own being, time in which to discover and develop greater and greater depth in himself, time in which to dream. The man on the Kalahari desert said, "He who loses his dreaming is lost."

We make it possible for children to develop through the arts as we provide materials and space in which to explore.

We make it possible for children to develop through the arts as we lend our support to their exploring, as we take pleasure in their discoveries.

"...TO FEED THY SOUL!"

Alberta L. Meyer
Executive Director Emeritus
Association for
Childhood Education International

This seminar on "The Arts and Child Development" now drawing to a close has been a learning experience for us as adults—as parents and/or teachers. Not only have we heard distinguished speakers from both sides of the Pacific Ocean discussing the theme, but those of us who are guests have had unusual opportunities to see and enjoy superb examples of the Chinese arts, both ancient and modern. By attending the opera and visiting the museums, schools and in-service programs for teachers, we have grown in our understanding and our appreciation of a rich culture not always well known to us. We also have had the pleasure of making new friends from other countries and have found new commonalities of interest that transcend national borders and add one more small thread to the tapestry of international goodwill. For all of this we are most grateful to the organizers of the seminar.

But, let us not stop here. When we get home let us not simply remember this week as a great experience for ourselves, a wonderful change, a vacation in another world. To justify the time, effort and money which has been expended in making this seminar a great learning experience for us, let us here resolve that we will strive to make comparable experiences available to the children in our charge.

Let us *individually* make materials and time available for drawing, painting, and writing.

Let us *individually* provide environments for dance and drama.

Let us *individually* open up the worlds of music and literature to eager young minds.

Let us *individually* support community cultural activities for both children and adults: orchestras, bands and choruses; libraries and bookshops; theater and dance groups.

Let us *individually* turn to the arts to nurture our own sense of beauty and wholeness, and share these feelings with children.

But could we not also resolve to recommit ourselves as a group, as members of the Association for Childhood Education International, to a revival of the Project in the Arts. Begun in 1964 and officially phased out in 1969, this project was undertaken at a time when there was a trend to minimize the arts in the elementary school curriculum. ACEI recognized the arts as "one great area for the release of creative potential in children."

Now we are experiencing world-wide inflation, economic disruption and financial depression. As always at such times, the reaction is to cut the budget and reduce expenditures. Of course, for many people, (including politicians), the arts are still considered curriculum frills that are nice but not necessary. Therefore, when times get tough, "cut out the frills."

Everything we have heard at this seminar argues against such a short-sighted policy. As the National Art Education Association puts it, "Art is basic." In more poetic form, ACEI's Project in the Arts used as its theme these words of Saadi, a 12th century Persian poet:

> If of thy mortal goods thou art bereft
> And from thy tender store two loaves alone are left,
> Sell one—and with the dole
> Buy hyacinths to feed thy soul!

The Project in the Arts strengthened the Association's long-time recognition of the role of the arts in child development and the interest in the arts shown over the years by Branch activities. Its spin-offs far outlived the official existence of the Project. Even now, 12 years later, branches are still reporting PITA activities. These lasting results were stimulated in simple, but consistent ways:

- by preparing an attractive brochure of practical suggestions
- by placing reminders of PITA in each issue of *CHILDHOOD EDUCATION*
- by reviewing films on the arts
- by featuring a PITA evening at each Study Conference
- by influencing the content and appearance of ACEI publications
- by reporting in *Branch Exchange* some of the exciting arts activities carried out locally

Why could not this good idea be revived by ACEI? We have never abandoned our concern for the arts, as witness the recent state-of-the-art paper by Carol C.H. Lokken in February/March 1980 *CHILDHOOD EDUCATION*. Let us follow up the work that has been advanced here. Let us launch a Project in the Arts for the '80s! Let us feed our souls!

CLOSING ADDRESS

Dr. Jeanne Tchong Koei Li
President
Pacific Cultural Foundation

The Summer Seminar of the Association for Childhood Education International is now coming to an end. I believe you will agree that we have all had a wonderful experience. It is wonderful because we have been dealing with the arts and child development. Our purpose is to work for the education and well-being of the children in our family, in our schools, in our community, in our nation and in the world. Our dream is that every child will be free to create, free to become *somebody,* free to be. We listened to a keynote address filled with poetic beauty. We not only heard about the development of Chinese art but also saw a demonstration of Chinese painting. We went to Chinese opera, which is essentially an art form of music and dance. In our committee sessions, we discussed the relationship between fine arts, music, dance, drama and child development. We had visits and tours to various teachers colleges, elementary and junior high schools in Taipei so you could understand childhood education in the Republic of China in the hope that we will get the benefit of your comments and advice. I am sure our faith and strength has been renewed by the beautiful experience of this seminar and we all recognize the importance of helping a child to have rounded development through the arts.

If you feel this seminar is a success, the credit must go to the speakers, to all the participants, to the ACEI and to the staff members of the Pacific Cultural Foundation. I would like to take this opportunity to thank you all for your participation and contributions. I hope this country will host another international conference on childhood education in the near future. I look forward to seeing you again.

FAREWELL REMARKS

Chu-sheng Yeh Cheng,
President,
ACEI/ Republic of China

Dear Fellow Members:

In China there is an old saying that "under heaven, there is no feast that could go on and on without coming to an end." While I was thinking about what to say to you at the closing ceremony, this well-loved old saying kept ringing in my mind and in my heart. Now I must face the fact that this Seminar is coming to an end. Tomorrow we are beginning our three-day study tour. After that, most of you will be leaving for your own homes and work in your own countries. No one can tell when we will be back here again as we are now.

But as I said in my opening address, the rapid development of our communications systems is making our world smaller and smaller each day. I am sure we will meet again if only we have the desire.

So, may I wish that we shall meet again and again, either here or somewhere else, at least in some of the ACEI study conferences!

On behalf of the organising committee of the Seminar and the executive board, the members and friends of the ACEI of the host country, I would like to thank you again for coming to this Seminar. The total number of participants in this Seminar was 121, with 87 coming from abroad and 34 from the Republic of China.

In the past few days, we have had speeches, study reports and discussions, ranging from the opening ceremony, plenary sessions to panel discussions. We visited pre-school child education centers, elementary schools and junior high schools, colleges and universities preparing young people to become teachers, and our In-Service Training Insitute for elementary school teachers.

Yesterday afternoon we met the Premier and had tea with him. Our Minister of Education, the Mayor of Taipei and the Speaker of the Taipei Council, the presidents of teachers colleges, the principals of Taipei junior high schools, and elementary school principals have also entertained us at dinner or luncheon parties.

Tonight we are going to entertain you with our "China Night" presentation, performed by our school children. And tomorrow we are going to Taichung, Changhua and Sun Moon Lake and enjoy some of the beauties of the Chinese landscape and culture.

I hope we have done and are doing our best for you. From what I have gathered from many of you, I think this Seminar has at least helped us to know each other better, to know and appreciate the

school systems, traditions, cultures and people of other nations better.

I was impressed by what Dr. Frost said at the Premier's tea party and at the Minister of Education's dinner party. Also, I was moved by one participant when she said that this experience has changed some of her attitudes and by another who told me that the more she knows about our school system and our people, the more she thinks that we are not so different from each other as we think we are.

The truth is that we, as members of the ACEI, are from societies with many basic values in common, though our traditions and customs may differ in some respects. We love people and respect human dignity.

May the educators and teachers of the free world all join hands to give our children and their brothers and sisters throughout the world a happier and healthier environment for living, where everywhere there is freedom, democracy and equality with human dignity, the love and brotherhood of man, and where everywhere there is peace with justice and prosperity, combined with amity and beauty.

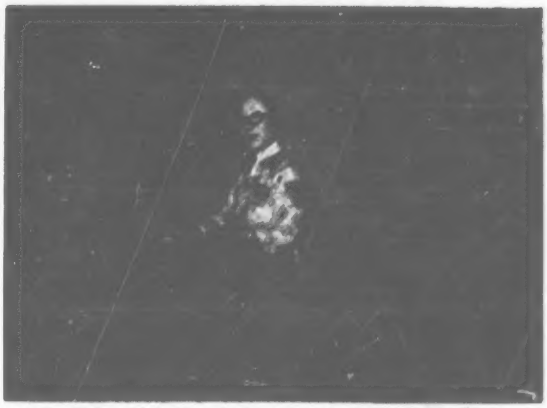
Finally, I would like to take this opportunity to extend our gratitude to the president, the executive board, and the secretariat of the ACEI for their support and cooperation, to Dr. Jeanne Tchong Koei Li, president of the Pacific Cultural Foundation for her kind agreement to co-sponsor this Seminar and to all of her staff for what they have been doing to make this Seminar a success.

Of course, to the members of the executive board of our own branch, ACEI/ROC, and members and friends of our Association, I would also like to extend my deepest gratitude for their work and support, because it is only due to them that we have been able to hold this Seminar.

Wishing you all the four Chinese blessings of good luck, success, long life and happiness, I bid you farewell.

ACEI SUMMER SEMINAR COLOR PICTORIAL

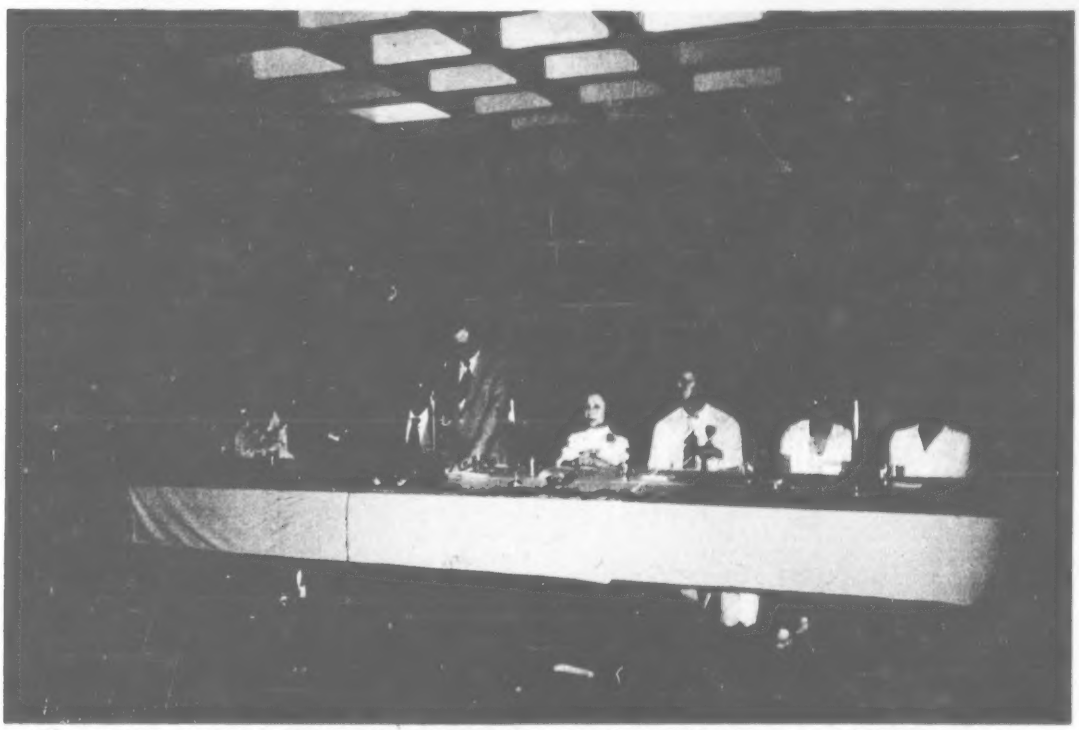
ACEI President, Dr. Joe L. Frost, speaking at the opening ceremony



ACEI/ROC President, Prof. Chu-chong Yeh Chang, delivering opening address

His Excellency Minister of Education, Chu Hwei-cong (center, right) Board Chairman, Pacific Cultural Foundation, Dr. J.K. Twanmoh (center, left) with some participants at the reception cocktail party.

The Premier, Sun Yun-hsuan (center) with President of ACEI and ACEI/ROC at the Premier's reception party for the participants.



(His Excellency) Minister of Education, Chu Hwei-seng, speaking at his dinner party for the participants

Registration

Participants from Korea

Dr. Glen Dixon (2) Miss Rebeca Manzy (3) Mrs. Betty Sun Chao (1), Ms. Hsi-wen Chang (4) and Mrs. H.C. Cheng Sun (5) at the reception (right to left)

Prof. Yu-hsien Shao demonstrating Chinese color painting at plenary session II

Mrs. H.C. Cheng Sun (right) with her sister school teacher in L.A. Mrs. Helen Payne (left)

Children Dance at Li-Jen Elementary School

President, Pacific Cultural Foundation, Dr. Jeanne Tchong Kwei Li, delivering address at the closing ceremony with Miss Alberta Meyer, ACEI Executive Director Emeritus looking at Dr. Li.

The China Night

R.O.C. PARTICIPANTS

Ms. Hsi-wen Chang
Principal
Mandarin Daily News
Language Center

Mrs. Chiu-ye Pan Chu
Associate Professor
Taipei Municipal
Teacher's College

Mrs. Shu-fang Lo Chia
Professor, Teaching Child
Development
Fu-Jen University

Mrs. Shu-cheng Tao Fu
Senior Specialist Con-
current Section-chief
Social Affairs Department
Ministry of Interior

Mrs. Betty P.T. Sun Chao
President
Taipei Municipal Teachers
College

Mr. Hai-chuan Chi
Professor
Taipei Municipal Teachers
College

Prof. Cho-sheng Chien Lee
Department of Home
Economics
National Taiwan Normal
University

Prof. Chin-ying Ho
Professor
Taipei Municipal Teachers
College

Mr. Shou-gong Chen
Professor of Education
Taiwan Provincial Taipei
Teachers College

Mrs. Polly Ting Chi
Professor of Sociology
National Taiwan University

Mrs. Irene Chu
Instructor
Taiwan Provincial Taipei
Teachers College

Mrs. Tze Kao Hoh
Vice President
University of Chinese
Culture

Prof. Elizabeth Y. Kao
Director of Dance
Department
University of Chinese
Culture

Mr. Man-hsi Sung
Principal
Kwang Jen Elementary
School
Representative of
National Assembly

Lang Tzu-chieh
Principal
Jen-ai Junior High School

Mr. Li-wei Wang
Graduate Student
National Taiwan Normal
University

Mrs. Marcella Tu King
Professor
Department of Home
Economic Education
National Taiwan Normal
University

Prof. Shiow-chung Liang
Chairman
Department of Fine Arts
National Taiwan Normal
University

Mrs. Hwei-chih Cheng Sun
Principal
Private Li-Jen School

Mrs. Ching-ching Chen Wu
Professor of Education
Taipei Municipal Teachers
College

Mrs. Cecilia Koo
President
YWCA of Taiwan

Dr. Lian-wen Mao
Director General
Department of Junior-
High and Elementary
Education
Ministry of Education

Dr. Chien-chi Tsui
Director
Taiwan Provincial Institute
of Elementary School
Teachers In-Service
Education

Mr. Yu-soon Huang
Professor
Taiwan Provincial Taipei
Teachers College

Joe L. Frost
901 Terrace Mountain Drive
Austin, Texas 78746
U. S. A.

August 21, 1980

Prof. Chu-sheng Yeh Cheng
P. O. Box 81-65
Taipei, Taiwan, Republic of China

Dear Professor Cheng:

On behalf of all ACEI members who attended the superb conference in Taipei and participated in the many other functions planned by your group, I wish to communicate our most hearty appreciation and our deep respect for a job well done. What a seminar! What a warm and generous host! What a people and country! We came away filled with amazement and respect for that week of a lifetime. We can never forget your generosity and we will forever value your friendship.

Please share our good feelings with all our friends who assisted you in planning and conducting the Seminar and please join us in Little Rock (April 1981) for the Annual Study Conference. We look forward to seeing you again.

Sincerely,

Joe L. Frost

Joe L. Frost
President

JLF:mi

September 3, 1980

MEMORANDUM

To: ACEI State Presidents, Executive Board, Council, Staff
From: Joe Frost, President

This has been a memorable summer for ACEI with the first-ever seminar outside the continent. And what a seminar it was! The seminar and related events were simply remarkable in respect to warmth and generosity of our hosts, detail of planning and conduct, interaction in novel circumstances. There will be more about the seminar in Little Rock and in ACEI publications (Journal and special). Contacts have been initiated with Manila Branch President and our International Liaison person, Florinda Lesaca of Bangkok and Manila for a possible future conference in Manila. They have already been in contact with the Philippines Ministry of Education and Culture and contacts will continue.

The August Executive Board and Presidents meeting in Washington was extremely busy because of unexpected budget problems. The final mailing of the fiscal year by our marketing firm, coinciding with the onset of the recession yielded about sixty percent fewer members than anticipated (the earlier mailing was on target) resulting in a small decline in membership overall for the year and, coupled with inflation and related events, also produced a deficit of $27,000 for the year.

A clearly identified need is to sharpen staff skills in budgeting and finance. Our projected budgets and on-going budget reports are not sufficiently precise for accurate accounting or predicting. The Projected budgeting for the next two years indicates that we may bring the budget back into balance in the second year (1981-82).

One of the steps taken by the Board to improve our budgeting process based upon our own experience and the advise of our attorney was to revise the qualifications for Executive Director to place more emphasis on business and management experience. The search for a permanent director is in progress with announcements of the vacancy to be circulated widely and immediately. We anticipate the selection process will be concluded and a director hired to assume the position in July 1981. Elvie Lou Luetge has agreed to serve as Acting Director until that time.

The Board extends this public apology to the Presidents who attended the August Board Meeting for our neglect of social functions. We plan to compensate at the next meeting! We do love you!

For your advance information I am *briefly* sharing some highlights of our August Board meeting. Details will be forthcoming in the minutes.

The Little Rock Conference will be an *experience!*

Ditto - Orlando and Atlanta!

A conference is being planned for the Yukon!

A special publication is being considered about the Taiwan Seminar.

The Membership Division has exciting new plans for stimulating Branches. These efforts will be correlated with our future work (1980-81) with Marketing General.

The Nominations Committee needs nominations from a broader segment of our membership—please respond.

Bob Gilstrap has agreed to succeed Ruth Roche as our Child Development Associates (CDA) representative.

Almost $2,500 has been pledged toward the new International Good Will Fund initiated in Taiwan for the purposes of promoting good will among international guests at Annual Study Conferences and promoting conferences in countries outside the United States.

Because of inflationary pressures and the fact of no dues increase for five years the Board voted to increase dues beginning with the 1981-82 fiscal year. The Presidents recommended a $5.00 increase for Branch and Individual members and no increase for students. We welcome your advice and we need your support for this action.

Two types of ACEI awards were initiated—an Outstanding Service Award for national/international service and a Distinguished Service Award for local/State service.

Our exceptionally able President-elect, Bob Gilstrap, has agreed to serve at the ACEI center one day each week for the coming year without salary. We commend Bob for his dedication. Let's not forget Alberta Meyer, Neith Headley and others who have served or now serve ACEI in this manner.

We are requesting that Alberta Meyer serve another term as Chairperson of the Gifts and Bequests Committee. We anticipate some expansion of the role of this Committee.

The Attorney-husband of our Eastern Member-at-Large Betty Holden Mosher, Dean Mosher was selected to succeed John Burton as Chairman of the Foundation Committee.

Bob Thurman indicated that plans are progressing for the 1982 Southeast Regional Conference in Knoxville, Tennessee.

Action was taken to establish a Committee for Regional Conferences including a Chairperson and three members-at-Large with continuing input from like International/Intercultural Committee.

Our International liaison, Florinda Lesaca has been very active on our behalf, making important contacts throughout Asia and making recommendations for ACEI policy.

Lucy Martin, our able Publications Director has been ill but was expected to return to work by mid-August. Compliments, Lucy, for your dedication and skill!

Many best wishes to you-all—keep the faith!

Joe L. Frost
President

Alberta L. Meyer
3201 Wisconsin Avenue, N.W., Apt. 404
Washington, D. C. 20016
U. S. A.

THE ACEI SUMMER SEMINAR on "The Arts and Child Development," held in Taipei, Taiwan, July 9-11, 1980, was attended by approximately 100 people from Canada, Korea, the Philippines and the United States in addition to 35 Chinese educators. A day of orientation in Taipei set the stage for three days of meetings and visits to schools, colleges, cultural and government institutions. After the seminar, the foreign registrants enjoyed a three-day bus tour of the northern portion of the island. Throughout the total experience participants were immersed in the Chinese culture, which places high value on both children and arts.

The seminar was distinguished by unprecedented hospitality, smoothness of operation and great friendliness. All this was the result of the hard work of the Chinese organizing committee, co-chaired by Professor Chu-sheng Yeh Cheng, President, Republic of China ACEI, and Dr. Jeanne Tchong Koei Li, President, Pacific Cultural Foundation. Coordination with ACEI was engineered by Dr. Joan Moyer, Arizona State University, Tempe, and former ACEI staff member Miss Rebecca A. Mauzy, Arlington, Virginia, who handled all the details of publicity and registration and worked with the travel agency on the logistics of the tour.

After welcoming remarks by Mrs. Cheng, the opening session featured a speech by His Excellency Hwei-sen Chu, Minister of Education, read by the Vice-Minister, and an address by Dr. Joe L. Frost, ACEI President. Mr. Chu emphasized that the arts have a valued place in both ancient and modern Chinese education. He listed six ways in which art education cultivates good qualities in children, each of which plays an important role in their future development. Mr. Chu concluded by saying:

To help the child by means of art education to develop a noble disposition and a healthy personality and to establish an esthetic philosophy of life is a right direction.

Dr. Frost, in his keynote address,* recalled that the founders of the International Kindergarten Union (later to become ACEI) had set among the purposes of the Association "to work for the education and well-being of the world's children," still the prime reason for ACEI's existence. Emphasizing the importance of play as the child's first expression of continuity, he quoted from poets Robert Louis Stevenson, Robert Frost and Boris Pasternak; from Japanese author Daisaku Ikeda; from Tolstoy, Chiang Kai-shek, John Dewey and Winston Churchill. He pointed out that Confucius' concepts of teaching were and are universally practical and that his philosophy is carried out even today in the schools of the Republic of China.

At the first plenary session, registrants heard from scholarly George Yeh, Senior Advisor to the President of the Republic of China and Former Professor of English Literature of National Peking University. Dr. Yeh lectured on the ancient arts of China and gave valuable insight into some of the major categories of art objects that had been seen in the National Museum.

Dr. Yeh was followed by Professor Yu-hsien Shao of the Department of Fine Arts at National Taiwan Academy of Arts. Professor Shao spoke briefly, emphasizing that:

The recognition of culture and inheritance of tradition are right ways a culture worker must take. [But] we shall neither cleave to old traditions, strictly following those principles and rules set forth by predecessors, nor enslave ourselves in a realm of subjectivism in an ivory tower.

Then she brought out her paints and brushes and created four lovely flower paintings, which were given to Dr. Frost and three other participants.

On the second day of the seminar, discussion groups were offered:

FINE ARTS AND CHILD DEVELOPMENT:

Professor Ching-yin Ho, Taipei Municipal Teachers College

Dr. Chang-peng Wu, Taiwan Provincial Taipei Teachers College

MUSIC AND CHILD DEVELOPMENT:

Dr. Barbara Andress, Department of Music, College of Fine Arts, Arizona State University

Dr. Chang-yang Kuo, Taiwan Provincial Taipei Teachers College

DANCING AND CHILD DEVELOPMENT (free paper):

Professor Elizabeth Yen Kao, University of Chinese Culture

DRAMA AND CHILD DEVELOPMENT (free paper):

Dr. Shu-fang Lo Chia, Fu-Jen University

THE ARTS AND CHILD DEVELOPMENT (free paper):

Dr. Lucile Lindberg, Queens College, City University of New York

The afternoon featured small group visits to three teacher-training institutions and to an inservice institute. All groups then converged for a call on Premier Yun-suan Sun, followed by elaborate Chinese dinners hosted by the schools visited earlier.

On the third day of the seminar, participants were divided into four groups for visiting elementary schools or the early childhood education center at Fu-Jen University. In most cases visitors were given a sampling of music, art, dancing and drama by children who had returned from their summer vacation to participate.

After luncheons at the various schools, participants returned for the third plenary session where Dr. Elliot Eisner, Professor of Art and Education at Stanford University's School of Education, spoke on "The Role of the Arts in the Invention of Man." After indicating that the arts are "marginal" in school curricula in a dozen countries where he has visited and lectured, Dr. Eisner stated that the arts "are not niceties in education but a part of its core—because human cognition is wider than discourse

and because the forms man is able to use define the scope of the reality that he can know." Said Eisner:

The portrait of man that I have tried to render is one of an active organism, not seeking merely to survive but to secure new and deeper meanings for experience. This image conceives of man as a constructive organism, not only a maker of his own reality, but a creator of his own mind. This constructive process can be enhanced or stifled by the tools that are made available to humans during the course of maturation, a course that begins with birth and ends with death. Those symbol systems that the schools make available, those forms of literacy that they choose to foster contribute to the shape of man's mind, to the forms of intelligence he can use, and to the kinds of meaning he can construct. Because the acquisition of such literacy is not automatic, an adequate curriculum and sensitive teaching are necessary for its optimal development.

After explaining that school people are responsible for the creation of micro-environments and that teachers of the arts have a particularly demanding role, Dr. Eisner summarized his own beliefs about the contribution the arts make to the child's intellectual development as follows:

☐ First, work in the arts sharpens the sensibilities so that consciousness itself can be heightened....

☐ Second, the forms that the arts provide encompass and present to consciousness meanings that are not reducible or translatable to other symbol systems....

☐ Third, because the arts do not possess a prescriptive and formally articulated "grammar," rules, in the strict sense of that term, cannot be appealed to for solving artistic problems....

☐ Fourth, the arts place high priority on the cultivation and valuing of imagination....

In conclusion. Dr. Eisner said:

In a world in which the need for the constructive use of man's imagination was never more important, the arts can make a great and special contribution. That contribution is based on the realization that man not only shapes art, art shapes man....Those of us committed to the improvement of education need to create the kinds of classrooms, programs and schools that will help man use his mind to shape his art so that his world can become one in which both art and man can thrive.

At the closing session, ACEI Executive Director Emeritus Alberta L. Meyer challenged the participants to make art experiences of all kinds available to the children in our charge. She suggested five or six practical ways to do this. Miss Meyer also urged participants, as members of ACEI, to revive the Project in the Arts. She asked those present for a commitment to this idea.

In addition to the professional meetings, our Chinese hosts arranged for us to be received and entertained at receptions, luncheons and dinners hosted by the Public High Schools of Taipei, the Minister of Education, the Taipei City Council, the various schools and colleges visited and the Taipei Municipal Government. We attended Chinese opera and at Sun Yat-sen Memorial Hall enjoyed an entertainment of music, singing, dancing and acrobatics by children of varying ages. On tour we visited a folk museum, the Big Buddha of Changhua, the Confucius Temple of Taichung, the Taiwan Provincial Handicraft Center and Sun Moon Lake. We were entertained by the Taiwan Provincial Government and by several private individuals. Throughout the seminar, we were housed in the Grand Hotel in Taipei, which was grand indeed—a welcome haven whenever we returned from a bus tour or school visit.

Ruth L. Roche
9585 Reseda Blvd., Apt. 210
Northridge, Calif. 91324
U. S. A.

The Seminar...An Invitation...Planning...Anticipation. As I stepped off the plane, yes, I was really in Taipei. I recalled the times in Charlotte, N.C., St. Louis and San Francisco when Mrs. Cheng and Dr. Emily Miao met with some of us in planning this innovative event, the ACEI Summer Seminar. Smiling and her eyes twinkling, Mrs. Cheng greeted me—a warm welcome to eight wonderful days brimming with new adventures, new-found friends and new experiences. The Grand Hotel my home for several days was really *grand*! A gift of leechee fruit and mangoes in our rooms from Dr. Cheng and Dr. Li, our co-hostesses—a new taste experience to many of us!
At the Opening Ceremony—a beautiful event..delicious food..new-found friends from Korea, Taiwan....meeting dignataries...a joyful meeting with Dr. Hsia-ti Yeh whom I met in 1970....and Tessie Tronqued from the Philippines, my friend of ten years.

The Seminar.....distinguished speakers from the Ministry of Education, schools, colleges and universities.....government officials.....and the Premier.....deepening my understanding of Chinese traditions and culture—the arts and their importance in the development of children...music, dance, art, creative expression.....the creative presentation by Professor Yu-hsien Shao.....a cherished memory—one of her paintings hangs in my living room.....the Early Childhood Education Center at Fu-Jen University....children dancing, playing, acting out a story....imaginative and creative in their expressions...visits with student teachers revealing their excitement and commitment to the teaching-learning process.....a return visit to the campus of the Taiwan Provincial Taipei Teachers College.....the gracious hospitality of Dr. Yeh, President...a real pleasure to meet the Faculty and hear about new programs.....many changes....a tour of the campus.....new buildings since my earlier visit.....the children's orchestra welcoming us to the campus of the Taipei Municipal Teachers College.....the friendliness of Mrs. Betty Sun Chao, President, Faculty and Staff.....beautiful reception.....a most artistic arrangement of flowers in the dining room.....trying on Chinese dresses.....children's artistic work displayed.....several children presenting Chinese folk tales through dance.....the orchestra bidding us goodbye through music.

The sights and sounds of Taipei and Taiwan...an evening visit to the Chiang Kai-shek Memorial with Mrs. Cheng Huei-chih, her family and friends....awe-inspiring Memorial to a great leader.....the National Palace Museum with a superb collection of jade carvings, the cabbage and green grasshopper exquisite.....China Night at the Sun Yat-sen Memorial Hall.....the Chinese Classical music and dances beautifully performed by so many children.....the Confucius Temple

reminding me of the writings of a great teacher and philosopher.....observing the changing landscapes, forests, fields, villages, people at work as the bus traveled along the Sun Yat-sen Memorial freeway....Taichung.....Sun Moon Lake.....the boat trip on the lake.....its beauty and the serenity of the scene added a special spiritual quality to my experience....enjoying the home and company of Emily Miao and her husband.....a time to add more understanding of the Chinese culture and traditions.

A memorable experience and one that enriched my life! I shall never forget the warmth and generous hospitality of our Chinese hosts and hostesses and the Members of the ACEI Republic of China!

Miss Rebecca A Mauzy
308 South Court House Road
Arlington, Virginia 22204
U.S.A.

TAIPEI: Eighty-six ACEI members/educators/spouses from Canada, Korea, The Philippines and the United States joined 30 Chinese ACEI members/educators/representatives of the arts in a historic event—the first ACEI conference held outside the United States or Canada.

Among the many impressions we carried away from the conference were:

•enjoying the generous hospitality provided by members of the Republic of China ACEI (President Chu-Sheng Yeh Cheng) and the Pacific Cultural Foundation (Dr. Jeanne Tchong Koei Li, President), hosts for the seminar; meeting leaders of government and education—from Premier Yuen-Hsuan Sun, Minister of Education Hwei-Sen Chu, Speaker of the Taipei City Council T. S. Lin, Mayor of the Municipal Government of Taiwan Teng-Hui Lee, a representative of the provincial government, to presidents of colleges and universities, principals of public and private schools visited by the participants

•seeing happy, relaxed children and enthusiastic, dedicated teachers sharing their school activities—music, dance, judo, calisthenics, arts and crafts

•waking each morning at first light to sounds of joggers and people walking down the hill by the Grand Hotel to work in the city

•observing lush, green countryside, terraced hillsides, rice paddies and orchards all designed to use every inch of land

•taking a rest and recreation stop at beautiful Sun Moon Lake

•discovering that we could communicate with people who speak a different language (getting to know the seven members of the Korean ACEI was our first opportunity to do so)

•experiencing real Chinese cuisine—barbeque, buffets, twelve-course traditional dinners—all served in a pleasing style and a leisurely manner

•enjoying China night that brought children together from throughout Taipei to share their culture in song and dance, a fitting conclusion to the Summer Seminar

•taking a quick tour of the National Palace Museum to see the best of its treasures of Chinese art and culture of more than 5,000 years—revealing jades, porcelains, pottery, paintings, calligraphies, bronzes, sculpture, lacquer and enamelware, tapestries and embroideries—among the finest in the world

•paying a nightime visit to the new Chiang Kai-Shek Memorial, bringing us into close proximity with Chinese people paying their respects

•watching groups of young people dancing to current popular tunes played on instruments and transistor radios

•finding that it is not easy for everyone to eat with chopsticks

•dispelling the old myth that "all Chinese people look alike."

MANILA:

•Meeting leaders and members of the University of the East ACEI, University of the Philippines ACEI and the Philippine Christian University ACEI at a reception at the beautiful Philippine Plaza Hotel, arranged by Presidents Teresita Troqued (who was with us in Taipei), Dorothy Jane Douglas-Mercado and Pearl Bautista

•visiting the Health Clinic for reassurance that the tummy problem was under control

•shopping at Tesoro's for lovely hand-embroidered clothes

•receiving the generosity of Dr. Lino Q. Arquisa, President of the Philippine Christian University, who arranged our visit to Tagaytay to see Taal "lake within a volcano within a lake" plus some distinctive Philippine countryside

•riding the unique "jeepney" in Manila

•seeing coconut palms, banana trees and pineapple growing in the same grove

•being impressed by the reminders of World War II, especially the American Cemetery and Memorial Pavilion with 17,000 white crosses simply arranged and carefully tended amidst flowering shrubs and acacia trees

•hearing rumors that the ACEIs in Manila would like to host the next ACEI Summer Seminar.

BANGKOK:

•attending an afternoon reception at the Samsen Kindergarten School to meet key leaders in education and persons interested in organizing an ACEI Branch in Bangkok (thanks to Boonyiem Chitradan, Florinda Lesaca and Chompoo Posaka-Butra)

•seeing the busy life on the water and the simple ways of the people on an early morning boat ride on the Khaya River and its network of klongs (canals) with the floating markets that bring food and small housewares to one's doorstep

•enjoying the temple architecture of the city with its flashing roofs and gilded statues of Buddha, tall slim buildings with masses of ornamentation

•appreciating guides Mam and Noi for helping us understand the history and culture of their country

•visiting the Rose Garden and Thai Village for a glimpse at arts and crafts, ceremononies, folk dancing and Thai boxing (something else!)

•shopping for sapphires and Thai silk

•eating a Thai dinner at the Dusit Thani Hotel followed by a program of classical dance

•learning that young men give obligatory service to their faith in this predominantly Buddhist country, explaining the large numbers of monks seen at hundreds of temples throughout the city.

HONG KONG: In this crossroad of the Orient we found a futuristic city, concrete high-rises everywhere with no sign of life:

•savoring a real treat in the legendary Star Ferry ride to Kowloon

•enjoying a change of pace enforced by Typhoon Joe—watching TV in Chinese and English, taking a swim, sampling a sauna and doing chores

•taking four o'clock tea at the old-world Peninsula Hotel

•ascending Victoria Peak after dark by cable car to see the fairy-like view of the city

•understanding the rationale for the rooftop schools established by the missionaries when the city was smaller.

TOKYO: We recognized this capital as a city of vigor and drive, modern with a large "M," in a country of industry with a large "I":

•riding in spotless taxis whose drivers wear clean white gloves and cover seats with lace doilies

•finding that 90 percent of the Japanese speak *their* language only

•taking a two-hour circular tour of central Tokyo, the world's largest city

•marveling at the fantastic rail system on trips to Kamakura/Hakkone, Five Lakes or Nikko and the picturesque countryside

•enjoying the beauty and tranquility of the Imperial Palace and gardens in the heart of bustling Tokyo

•looking for touches of old-world Japan among the increasingly westernized areas of the city

•reorganizing baggage for the last leg of the trip and for customs.

As we boarded the big jet for home one could hear, "I've already started a list of things to do and see on my return visit" and "Where will the next conference be?"—indications that this ACEI experience had lived up to expectations and the time is NOW for initiating plans to bring Association members and their counter-parts together again for a similar experience.—REBECCA A. MAUZY, Co-Coordinator, ACEI Planning

Betty Mosher
8063 Powderbrook Lane
Springfield, Virginia 22153
U. S. A.

The last day of our stay in Taipei was the most memorable. We had the usual closing speeches at the closing of the Conference and then each of us was given a small but beautiful Chinese vase. By chance the vases matched the lamps we purchased earlier in the week. That evening after dinner with the Mayor and his wife we attended "China Night" at their big auditorium. We were late arriving. We were met by children who appeared to be boy and girl scouts who lined our path and were saluting us. We were ushered into the auditorium where about 3,000 Chinese were already seated. As we arrived they all applauded as we entered and were ushered to seats in front. Then we were treated to a production by school children, primary and junior-high age that would put Hollywood to shame. First was a group of about 150 elementary age students playing traditional Chinese musical instruments. They played their National Anthem and then popular and ancient Chinese songs. Next was a symphony orchestra composed of junior-high students that played the old masterpieces of Mozart, List, Brahms, etc.

Then there were groups of students who performed traditional Chinese folk dances. They were dressed in the most elaborate and colorful costumes. Next was an acrobatic and gymnastics team of boys and girls ranging in age from about 8 through 16 or 17. They were the best we have ever seen. The concluding act was a chorus of children singing traditional Chinese songs and then at the very end children entered through all the exits carrying lighted candles into the darkened auditorium while we all stood and held hands and sang Auld Lang Syne and cried a little. It was an experience we will both long remember.

Joan Moyer
Dept. of Elementary Education
Arizona State University
Tempe, Arizona 85281
U. S. A.

Mrs. Chu-sheng Yeh Cheng
President
Republic of China ACEI
An Ho Road 175
Taipei, Taiwan, R.O.C.

Dear Mrs. Cheng,

My correspondence is long overdue, but now that I have returned from Australia I can attend to it.

How can I ever thank you enough for the marvelous seminar in Taiwan? It was the experience of a lifetime, and will be ingrained in my memory for a long, long time. The hospitality was fantastic, as were the meetings and the visits. I know you and your committee worked very long and hard to plan and conduct the seminar, and you deserve the highest commendation for a job well done. It couldn't have been better.

I am especially appreciative of your kindness for including me as a special guest. Thank you very, very much.

I hope to see you at an ACEI conference in the near future!

Gratefully,
Joan Moyer

Glen Dixon
2892 West 35th Avenue
Vancouver, B. C.
Canada V6N 2M4

July 23, 1980

Prof. Chu-sheng yeh Cheng
President, ROC ACEI
14 Lane 101
Hangchou S. Road, Sec. I
Taipei, Taiwan
Republic of China

Dear Mrs. Cheng:

Thank you very much for all your kind hospitality shown to visiting ACEI members and for all your hard work in organizing an outstanding Summer Seminar. The whole experience was overwhelming and in so many ways marks a turning point in the international affairs of ACEI. The conference sessions were well planned and most interesting, the hotel was superb, the tours were fascinating, and the social events were relaxed and very conducive to meeting new friends and exchanging ideas. We all felt very much at home from the first day thanks to you, your committee members and Dr. Li.

I look forward to your continuing involvement on the International/ Intercultural Committee and hope you will be able to attend the Study Conference in either Little Rock or Atlanta. I will be sending you notices of our meetings and please remember to send me any news of upcoming ROC ACEI events so that I can mention your activities in the I/I column in the Branch Exchange.

Again, thank you very much for the grand time and I wish you great success in your work this coming year. Please keep in touch.

Yours sincerely,

Glen Dixon, Chairman
ACEI International/
Intercultural Committee

GD/is

Helen T. Suchara
14360 Farmington Road
Livonia, Michigan 48154
U. S. A.

The 1980 Childhood Education Summer Seminar in Taipei, Taiwan

"The Arts and Child Development" conference, jointly sponsored by the Republic of China ACEI and the Association for Childhood Education International, was an international conference model giving much meaning to the "I" in ACEI. I was particularly impressed with the resources which were so effectively organized by the very able leadership of ACEI/ROC, the Pacific Cultural Foundation, the prindipals of schools visited, the ROC Ministry of Education, and the universities visited. Every reception, school visit, tour, lecture, seminar, museum and temple provided opportunity to learn much and to enjoy each experience. At particular times, the Summer Seminar was joined by parents, board members, school staffs and children who enriched the conference.

In conclusion, my consciousness was raised sufficiently to want to know more about the people in Taiwan and other places throughout the world.

Helen T. Suchara

Helen T. Suchara
Professor of Education
Division of Teacher Education
Wayne State University
Detroit, Michigan

Gloria Hearn
111 Myrtlewood Drive
Pineville, Louisiana 71360
U. S. A.

Professor Chu-sheng Yeh Cheng
President Republic of China A.C.E.I.
An Ho Road 175
Taipei, Taiwan
Republic of China

Dear Professor Cheng:

Words are inadequate to express the deep feeling of gratitude and respect I have for you regarding the A.C.E.I. Summer Seminar or "Child Development and the Arts". I knew the experience would be good but I had no idea it would be such a totally delightful, beautiful learning experience! You are truly one of the most remarkable people I have ever met! I have never seen anyone so able to motivate people and get things done so efficiently and beautifully. You certainly exhibited much for us in America to emulate. You have shown us hospitality in the most generous spirit one could imagine. The scope and quality of the conference was "super great". The tours were planned and carried out to perfection. Thank you again for one of the most rewarding and satisfying experiences of my life. You have truly blessed my life - thank you again. Be sure to come to Atlanta in 1981!

Sincerely,

Gloria

Gloria Hearn
Executive Board
Member, A.C.E.I.

GWH/gh

113

Gloria Hearn
111 Myrtlewood Drive
Pineville, Louisiana 71360
U. S. A.

Regarding the Taiwan Conference:

"This conference was the very finest of its kind I have ever participated in as it entailed such total involvement. We met together to learn more about child development and the arts but we actually accomplished a great deal more. We developed a broader understanding and appreciation of the Asian culture as we dined, shopped and visited. Those experiences extend our understanding somewhat to other cultures therefore I feel a deeper sense of kinship to all people as I realize afresh how very important education of the young is to all people that common bond of belief unites us. I feel I have developed

a much greater appreciation and tolerance toward all people of the world as a result of the seminar in Taiwan. I count that experience one of the richest and rewarding times of my life. I have never experienced any finer hospitality and friendship. I shall always be grateful to Mrs. Cheng, Dr. Li, and our friends in Taiwan - they have made an indelible impact on my life."

Gloria Hearn
A.C.E.I. Executive Board
(Teacher of Gifted
Students at Jones
Street Junior High School,
Alexandria, Louisiana)

Ruth Lundgren
1853 Princeton Avenue
Salt Lake City, Utah 84108
U. S. A.

October 8, 1980

Mrs. Chu-sheng Yeh Cheng, President
Republic of China ACEI
An Ho Road 175
Taipei, Taiwan, R.O.C.

Dear Mrs. Chu-sheng Yeh Cheng,

The experience and memory of our July trip with the A.C.E.I. Seminar to the Republic of China is wonderful to contemplate. Every detail was so well thought through. Each activity seemed the very best yet, the people, the beautiful housing, the delicious food, and the very special trips to exciting places.

I do congratulate you on excellent organization and fine teaching practices in the conference itself. From the keynote speech to that special, very emotional program with the children, we saw and learned much we will never forget.

My husband and I feel most fortunate that we could participate in such a great learning experience. We talk often to others about the marvelous strengths and beauties of the Chinese people.

Thank you most sincerely,

Dr. Ruth H. Lundgren

RHL:rem

116

John Julia McMahan
2501 Chaparral Street
Las Cruces, New Mexico 88001
U. S. A.

Mrs. Cheng,

Eleven months since the ACEI Summer Seminar which your significant efforts helped materialize!! Daily more deeply etched the memories seem!

The lovely ACEI China Night—the symphony music selections, the lovely and colorful dances—these revealed the talents as well as the cooperative spirit of children and adults. The picturesque, graceful water lily dancer shall ever remain etched in my memory!

Minister of Education Chu's emphasis on the arts in this and tomorrow's technical age truly revealed his deep knowledge of child development and his vision plus action—essential qualities so needed.

Mrs. Cheng's leadership and insight, the fine work with the Coordinating Committee throughout the well planned seminar expressed the spirit of ACEI, R O C—true concern and action with and for children—all children everywhere! This spirit seemed within Dr. Li and her efficient staff, also.

The personal contact with a Peabodian, Dr. Mao was eventful. He is doing significant work in his country, fulfilling a Peabodian's commitment to better situations for children.

The happy, confident look on the Taiwan child's face—be he with his family at the National Palace Museum or on the family motorcycle-wholesome warmth by parent (s) for child was evidenced.

Grace and charm plus inner, outer beauty—Dr. Li, Pacific Cultural Foundation!! The thoughtful, courteous, warm spirit of each staff person—be it David, Johnny, etc.—always clear. Such memories abide!

At Sun Moon Lake in the evening as we sang folk songs and shared folk dances—Mrs. Kim of Korea and Johnny being our leaders, one sensed more deeply that music—vocal and bodily—is a true uniter of people and a universal language.

Appreciation of nature and its beauty is revealed uniquely and clearly in conference room names—autumn room, spring room, etc. Nature revered in the exquisite Grand Hotel.

The radiance, the dedication of each hostess and host, of each Taiwanese one sensed in the actions, facial expressions and relationships as we visited both early childhood education programs and teacher

preparation institutions as well as we interacted over teacups or wherever.

Yes we went forth and as a child, this person became a part of what she saw. Citizens of Taipei and Taiwan, thanks to you!! What this pioneering undertaking has meant for children whose lives we have touched since!!

John Julia McMahan
Las Cruces, New Mexico

Grace W. Schumann
11933 Hickory Road
Omaha, Nebraska 68144
U. S. A.

Everywhere we traveled we were made to feel so special and so welcome. The Chinese were so gracious from the time of our arrival to our departure.

It was hard to believe such hospitality. China Night was just one example of this hospitality. When we arrived almost an hour late, the entire assembly stood and applauded as we entered. I thought that type of welcome was only reserved for kings, presidents, or heads of state. Never had I been received so royally.

Teresita B. Tronqued
22 Alta Vista Drive
Loyola Heights
Quezon City, The Philippines

Mrs. Chu-sheng Yeh Cheng
President
Association for Childhood Education International
Taipei, Taiwan

Dear Mrs. Cheng:

I received a letter from Lucy Martin dated May 8, 1981, regarding your plan to document the proceedings of the 1980 ACEI, Summer Seminar in Taiwan. I am indeed very happy to hear this news.

I have been out of the campus all summer, because right now we are conducting a seminar on "The Impact of Population Education on Adolescents in Private Schools" covering the eleven regions of the Philippines, that meant traveling all over the country for the months April, May, June.

I am submitting the materials you may need, I hope they are not yet too late.

1 - photograph
2 - notes about the significant incidents

One of the highlights of my trip to Taiwan was the visits to various schools - I was really impressed by the very efficient set - up of the schools and how each student is given the opportunity to grow to the fullest of his potentials. I am very grateful for the opportunity you gave me to yisit and meet all of you.

Warmest regards.

Sincerely yours,
TERESITA B. TRONQUED

Rita Kemna
1539 Switzer
St. Louis. Missouri 63147
U. S. A.

These are my LASTING IMPRESSIONS:

...of Wallace Chiang patiently teaching us how to eat with chopsticks at our first night's dinner,

...of the exquisite works of art at the National Palace museum,

...of my first Mongolian Bar-B-Que hosted by Mrs. Hwei-chih Cheng Sun

...of almost being run down by a motorcycly on the sidewalk in front of the Genghis Khan restutant while tring to take Mr. Chiang's picture

...of the opening ceremony of the summer seminar with the fantastically beautiful gowns of the Korean Delegates,

...of viewing the Arts and Crafts exhibits and talking with the teachers who were developing a new Math curriculum at the Taiwan Provincial Elementary Teachers In-Service Training Institute,

...of the outstanding performances of the children at the Private Li-Jen School,

...of the superb, overwhelming performances of the children at China Night,

...of viewing the Big Buddha at Changhua,

...of traveling throughout the country visiting the Confucius Temple at Taichung and watching a proud family celebrate their child's Kindergarten graduation. The little boy got very upset with all of the attention and wanted to leave. He talked with his parents and took off the cap and gown and gave them to his younger brother who enjoyed putting them on, so the American visitors could take more pictures,

...of our trip to Sun Moon Lake,

...of our trip back with Johnny Kue-Liang Lo who tried to teach Nina Johnson and myself to play Chinese Chess on the twisting bus trip down from Sun Moon Lake

...of the great sadness in leaving Taipei and all of the new and lasting friends I met, especially Mariam Mei-Ran Ruan who showed me such a great time. I was extremely sorry that the pictures we had taken together did not turn out.

...of the extreme generosity showered on us by Dr. Jeanne Tchong Koei Li and her staff at the Pacific Cultural Foundation.

Rita Kemna

Dear Mrs. Chu-sheng Yeh Cheng,

Enclosed are several pictures that I thought might be of interest to you in publishing the proceeding of the 1980 ACEI Summer Seminar. It was difficult thing to decide just which pictures to send of the many I had taken. I would like to ask a personal favor, if possible I would wish you to use the large picture take of all the delegates at one of the sessions. To my great dismay, the copy that the Pacific Cultural Foundation gave us was lost in traveling. I would love to see it reprinted in your publication. I am also enclosing a short description of some of my most lasting impressions of the seminar to go along with the pictures.

Wishing you the best of luck in your publication,

Sincerely,
Rita Kemna
Pres. St. Louis, Mo. ACEI

Alma Moseley
3837 Cherrywood Avenue
Los Angeles, California 90008
U. S. A.

As a participant of The Taipei ACEI Study Conference, I shall always remember the friendly courteous manner in which we were treated by our hosts of The Republic of China ACEI, The Pacific Cultural Foundation, The Taipei Educators and The Taipei Government officials.

Each of us gained new insights into how the use of the arts can influence child development. The excellent speakers placed much emphasis upon the importance of teaching the humanities to all children.

Pro. Chu-sheng Yeh CHENG, president of ACEI ROC, in her opening statements, spoke of the teaching of the Arts to give the child a wholesome well-balanced development. In China it is believed that through the Arts, children can learn better to understand and to appreciate people of all ages, people from different times and from different lands. That children can gain the opportunity to benefit from the vast rich cultural heritage of all peoples of the world throughout history.

These opening thoughts have remained with me because they express the purposes that each of us strives for as we work for the ideals of ACEI.

Premier Yun-suan SUN, during his informal remarks, enlightened us on the great progress the Taipei government has made in its movement for better education for all Taipei children. Such as the upgrading of the school curriculum, the building of many new schools, schools for the handicapped, vocational training, and the emphasis on Teacher Training programs at the University level.

It was interesting to note that while in the United States of America the awareness for the status of women is slowly emerging, that by contrast, I saw many outstanding women in The Republic of China, who were in important positions at all levels of education and in the community.

Since my return to the USA, it has been my privilege to have shared many ideas and personal impressions which I had gained from The ACEI Taipei Study Conference, as follows:

1. I shared many ideas, exerpts from the lectures, and a book of photographs of the seminar with the ACEI Province/ State Presidents Council Meeting at ACEI Headquarters in Washington, D.C., August 7,8,9,1980.

2. Mrs. Helen Payne, Audrey Johnson and I prepared an exhibit of our personal photographs of the Taipei conference and Tour, artifacts, and Taipei children's paintings for The Executive Board Meeting of The California ACEI on Oct. 17, 1980, Vasalia, Ca.

3. In my classroom as a Reading Teacher of Ford Boulevard Elementary School I have prepared Multicultural Lessons on Taipei, Taiwan. Bulletin Board displays of maps, school flags, photographs and slides, and books. Appropriate reference books were used to learn more about the culture of China. Many articles of clothing and artifacts of Taipei were shared with the children. (See pictures of Mrs. Moseley and Children.) My faculty and staff was very interested in the educational programs of the Taipei schools. My assistant principal, Mr. Dennis Dulyea, had just returned from a years' study in Taipei. We both expressed the desire to return someday.

4. Delta Kappa Gamma Society International Chi State, California January 11, 1981, meeting at The Yacht Club, Marina Del Rey, California. A panel presentation of The Impressions and Information of The Educational Curriculums of Taiwan Schools was given by Mrs. Alma Moseley, president California ACEI, Mrs. Ruth Roche, past president ACEI, and Mrs. Helen Payne ACEI International Intercultural Committee member.

This presentation included a large display of materials and artifacts Slides were shown by Mrs. Payne and Mrs. Roche of Taipei and of children of The Primary School of Teacher Colleges visited by Mrs. Roche.

5. As I presided at The ACEI Study Conference, Vasalia, California on March , 1981, the Theme Reaching For The Arts, gave me an opportunity to share many thoughts from The ACEI Taipei Conference. During each opening session I used exerpts from the speeches made by Prof. CHENG ACEI president of ACEI ROC, His Excellency Hwein-sen CHU, Minister of Education, Dr. Lian-wen MAO, Director General Department of Jr. High and Elementary Education, Dr. T. S. Lin, Speaker of Taipei City Council, Mrs. Betty Sun CHAO, president Taipei Municipal Teachers College, Dr. Wei-Fan Kuo, president National Taiwan Normal University, Mrs. Hwei-chih Cheng SUN, principal of Private Li-Jen School, and of Premier Yun-suan Sun, Republic of China.

6. The ACEI 1981 Study Conference in Little Rock, Arkansas, U.S.A. April 12-17, 1981 gave us the opportunity to meet many ACEI friends from Taiwan during the International Reception and Dinner.

Joyce L. Martens
2322 Dalis Drive
Concord, Calif. 94520
U. S. A.

The most memorable experience of my trip was the graciousness of our Hosts and Hostesses. The fresh fruits we received were such a thoughtful treat. The welcome we received where ever we went. The children in the schools seemed to radiate happiness.

I will always treasure the beautiful painting I was fortunate to win. The fact that we witnessed the painting makes it even more precious.

I am sorry that I have no snapshots to share because all of my pictures were slides which are usually not that clear when made up into prints. I did get some very nice shots of children at two schools and the Cultural preformance.

The performance by the children on our final night was a never to be forgotten experience.

Joyce L. Martens - Jesse

Mrs. Mabel B. Crittenden
15 Crown Point Road
Little Rock, Arkansas 72207
U.S.A.

Jun. 23 1981

This paper is an account of the IMPRESSIONS of a Westerner who looks at an Eastern culture for three weeks. This odyssey, safari, journey or whatever began with a telephone call from Association for Childhood Education International headquarters in Washington, D.C., my home area for 20 years. The question was—would I be interested in representing the State of Arkansas at an international study conference on the Arts and Child Development in Taipei, Taiwan in July, 1980? We would be guests of the ACEI of the Republic of China and Pacific Cultural Foundation for the first week. We would travel to Manila, Bangkok, Hong Kong and Tokyo the other two weeks. Husbands would be welcome. My answer to the question was a resounding "*Yes*". I must tell you that ACEI is an organization interested in the welfare of children everywhere, infancy through early adolescence. Educators at all levels belong to the organization. They mostly ask, What can I give?

Now for a short review of where we are going. The Republic of China or Taiwan is separated from the mainland of China by the Strait of Formosa. The 16th Century Portuguese christened the island "Formosa", which means "beautiful island". They were enchanted by its beauty.

Our group of 95 invaded the island on July 7, 1980. We began our overseas journey from Los Angeles at midnight on China Airlines. We were enroute 30 hours, three hours longer than usual because it was not considered safe to fly over *Viet Nam*. We were down in Honolulu for Customs and refueling at daybreak.

On the airline is where we first encountered the wonderful world of Chinese hospitality which is their most priceless attraction, our group would say. Our greeting at the airport in Taipei was typical. We heard these strange noises and we strained to see what was happening. It proved to be our hosts going up and down the lines of our group greeting us in Chinese as we were waiting for luggage and customs. It was delightful. Our hosts who entertained us royally were Mme. Cheng, President of the Republic of China ACEI and Dr. Li, President of the Pacific Cultural Foundation. As a feminist, it gave me great pleasure to see two women with status heading an international conference. The small Mme. Cheng with the stentorian voice could dominate any group—and she did.

The hotel in Taipei—The Grand Hotel—is considered one of the world's most beautiful. The brilliant red lacquer of the portico and the hotel itself marked it as authentic Chinese. Dragons are

everywhere. They are symbols of good luck representing the Emperor. (The Empress is represented by the phoenix). Priceless antiques are used for furnishings. The group was inquisitive about where the money came from to build such a palatial hotel. The answer was that it was Mme. Chiang Kai Check's project.

We were entertained at every level of government. Premier Sun Yun-hsuan gave a reception for us. Most gracious. Shook hands with all. The Mayor of Taipei treated us to a marvelous Chinese dinner. The minister of Education treated us with a dinner party. The Presidents of colleges and the Principals of the Schools provided us luncheons and dinners. The President of one of their PTA's got in on the act. About 20 were invited for a steak dinner. One official function in the Taiwan province had to be cancelled. Some members of our group became ill.

Taipei, the Capital of Taiwan, R.O.C., is the city to which the Chinese government fled when the Communists took over China in 1949. As a traveler sees it, the Republic of China hopes to prevail over Communist China by being the 1. model province of China 2. keepers of the Chinese culture, and for the 3. "economic miracle" that has occurred in their country. They propagandize their gains. I read in the newspaper an article saying ballons with transistor radios were being floated in the air to mainland China in order for them to tune in and learn of great gains the people have made in their free and democratic society. It is a showcase of democracy in the Far East.

How did this economic miracle begin? From 1950-1965 economic aid from the United States totaled $1.3 billion in loans and grants. With the economic aid went the sharing of American technology in every facet of their economy. The donor-recipient relationship has evolved into a business relationship. Today our people have more than a half billion dollars invested in the Taiwan economy. David Kennedy, former U.S. Treasurer, estimates that the two-way trade between the U.S. and Taiwan be $10 billion per year by the middle 1980's.

What is the foundation of this phenomenally rapid economic development? Land Reform begun in 1940 is basic. Dr. Sun Yat Sen's doctrine "Land to the Tiller" was begun by reducing rents from 50 to 35%. Then farms were taken out of the hands of the landlords with fair compensation and sold to the tillers. Now 90% of the farmlands are held by owner-farmers. As we traveled from Taipei to Sun Moon Lake we saw literally thousands of plots being cultivated in many crops, but mostly rice. Farmers were wading knee deep in the water planting slips of rice. While the sight was picturesque the work was back-breaking. They harvest threecrops of rice per year. I wanted one of the those coolie hats (no racial slur intended) so bad, but they were too heavy and too big to carry through the nightmare of customs. Taiwan leads the world in production of canned mushrooms, pineapples, and asparagus. Everywhere we went we felt that the terrific economic gains were being used to raise the level of life of the people. Housing is an example. On the 18-mile ride from the airport to the Grand hotel we saw hundreds of buildings with thousands of apartments under construction. The bamboo poles were the height of the buildings under construction. At every level there were walkways for the workmen, a different and interesting sight. In 1979, 134,000 new buildings were constructed. Their standard of living is exceeded only by Japan in Asia.

The tone of our conference meeting on the Arts and Child Development was set by the Minister of Education, Dr. Chu. He believes as we do that since Sputnik our concern has been more with science than with the Arts. He stated that the first Article of the Republic of China's Compulsory Education

Law states that the purpose of education is to educate citizens in a balanced development of morality, intelligence, physical strength, socialization and esthetics. Note three of the objectives concern developing a healthy personality. He believes a balanced development of intelligence and emotion will lead to harmony of mind and body. Harmony and balance are recurring themes. (Life training) This can be achieved best through Art which holds a special place in their curriculum.

Their compulsory education law of 1969 raised the level of compulsory education from the sixth to the ninth grades. The percentage of children enrolled in public primary schools is 99.7%; in the public junior middle schools is 96.2%. They are extremely proud of this record.

They seek out children who are gifted in art. In one of the meetings a research paper on seeking out talent in art was given that I doubt would have been done in any other part of the world. The study was titled "A Comparative study of Creative Ability in Drawing between Gifted Children and Average Children in the Fifth grades of the Public Elementary Schools of the Taipei Area." The study was under the direction of the Municipal Teachers College. They separated the gifted child from the average child by using the same tests we use; Benet, Whisk, and Wetchler. 130 IQ was the dividing line. Four schools and 242 children were included in the study. All children were asked to draw what they knew of the story after having heard read, "The Story of the Little House". College professors rated their drawings according to shape, color, composition, unity. Their conclusion was that the gifted children's creative ability in drawing is superior to that of average children. The study also showed that the creative ability of the boys did not differ from the creative ability of the girls.

Why would this intensive study of drawing be so important to the Chinese? In my opinion it has to do with their writing. After visiting their museums one tends to believe that Chinese Art began as calligraphy. That is a fancy name for fancy handwriting. Their writing is done with brushes made of hair—rabbits, wolves, goats—shaped like a bamboo shoot, having a few hairs used as the point. Children must learn 100 characters in their first year in school. They must know 2,500 by the end of the 4th grade in order to read. Their saving grace is that each character represents an idea: sun, table, house. Their writing is indeed Art. Small wonder that our schools are different. Let me tell you about a child's day in an elementary school. A Chinese proverb says "the best part of the day is dawn". At 7:30 A.M. the children arrive at school. They are accompanied by their teachers. Their back packs contain their lunches for there are no cafeterias in the schools, only facilities for heating food. At 8 A.M. they have a flag ceremony and sing their National Anthem. Study begins and lasts until 4 P.M. At that time the children get their lesson in cleanliness. They clean their classrooms and campus. They scrub, dust, and sweep. Their buildings are immaculate. The teachers again work as traffic directors in guiding children between home and school at 4:30 P.M. (There are 1½ teachers for every teaching job). Their school is seen as a warm and loving family where teachers and students share happiness, love, and pride in accomplishments. Their curriculum fosters this attitude. They teach manners 20 minutes a day, ethics, morals, aesthetics, virtue, responsibilities of child to: mother, father, sisters and brothers, their country and ancestors. (worthy of review) They call it life and ethics. So important. Physical training includes adults, too. At dawn literally hordes of people ran by our hotel. Good wishes to anyone include good health, happiness.

Our first visit to a school was different. The street was blocked. The school band was playing furiously. We looked about to see who the audience was. Then it dawned—the audience was us. Flabbergasted we shook hands with school personnel and entered the building. There, we were treated to a

program of symphonic music by junior high school students that was unbelievable in its beauty. They seemed to reproduce the sounds of nature—the wind, the birds, trees and the sea. Their instruments were like none we had ever seen. They played "violins," one and two strings.

Programs were introduced by teachers having the greatest fluency in English. The teachers were charming. School was not in session. They and the children who performed came back just for our group. We were impressed.

On all school visits we were served native Chinese foods. We were careful eaters. We ate fruit and hot soups. Watermelon was delicious. Shark fin soup was served consistently. Teachers were responsible for serving the food. Most of schools in Taiwan have no cafeterias. Confucius was philosopher and educator. His teachings are the core of Chinese Culture. 2500 years ago he taught equality, freedom, and democracy—humanism, the brotherhood of man. He taught 3,000 students at the time. Four of the greatest were called SAGES, 72 were scholars, thinkers. All are brothers and sisters. (No discrimination, individualization of instruction—Harmony.) Confucianism is synomymous with learning. He is respected for establishing the Moral Values that still guide Chinese people. September 28, 551 BC is celebrated widely as perhaps their most important holiday—the birthday of Confucius. And Sept. 28 is also their Teacher Day, a national holiday for various celebrations to Confucius and their teachers.

Over half the people are Buddhists. It is the prevailing religion of the Republic. There are an equal number of Protestants and Catholics. Some Moslems. Taoism is the ancient religion of China. Superstitution. Full religious freedom prevails. There are many temples and churches. A word about their temples—they are ubiqutious and ornate, rococco and beautiful. Their architecture represents their idea of grace—the curved line. Their temples are open at all times. People of all faiths are welcome to worship in a temple. They may stop to worship anytime. They worship by burning incense, praying, meditating or by praying to a specific God. Food is brought, blessed, and taken home for meals. In the countryside the temples were the freshly painted buildings.

Arts A word about Chinese art. It pervades everything. An example is airline menu covers. They are beautiful- two magpies on a cassia branch.

Our first stop on our tour of the City of Taipei was their greatest treasure, the National Palace Museum. Here one finds the most elegant Chinese Collection of art objects in the world. One could do a doctoral study on any one of the collections. The ~~is~~ superb building built to house the collections cannot do justice to all they have. In 1955 catalogues were prepared for painting and calligraphy, bronze, and one for porcelain. Their books of selections of these masterworks are prized everywhere.

We hope more and more groups of people are able to visit this museum and to experience this ancient and wonderful culture.

Wanda Dovington
P. O. Box 57186
Webster, Texas 77598
U. S. A.

For Students Only

As we promised, this column will be devoted to "The Arts and Child Development" Conference in Taipei last July—a truly once-in-a-lifetime experience!

We were met at the Taipei airport by members of the Republic of China ACEI on July 7 and taken to the Grand Hotel, the site of the conference. We had our first Chinese food that night, the first attempt for many at using chopsticks. After a week of twelve-course meals, we became very proficient at managing these utensils!

The next morning we were taken on a tour of Taipei, starting with the National Palace Museum (the home of many forms of Chinese art), to the National Handicraft Center, the Chiang Kaishek Memorial Hall and the Lung-Shan Temple where we were able to see the Chinese people perform rituals. Our lunch was hosted by the Private Li-Jen and Kuang-Jen Elementary Schools. That evening the Republic of China ACEI and the Pacific Cultural Foundation gave a formal reception for us.

The conference was officially opened the next morning by Mrs. Cheng, President of the ROC/ACEI, followed by speeches by Vice-Minister of Education Lee and ACEI President Joe Frost. Dr. Frost delivered the keynote speech, "Free To Be." Following lunch (given by the public high schools of Taipei), we heard a talk on the history of Chinese art by Dr. Yeh, a senior adviser to the Republic of China. Later (that afternoon) we were given a demonstration of Chinese art by Professor Shao of the National Academy of Arts, a well-known artist and teacher. She painted four pictures as she lectured and gave them to ACEI members in the audience.

In the evening Dr. Chu, the Minister of Education, hosted the dinner at the Ministry. Afterwards we were taken to a Chinese opera titled "Fan Li-hwa." The following day conferees split into smaller groups and attended discussions on "Fine Arts and Child Development" by Professor Ho and Dr. Wu; "Music and Child Development" by Dr. Barbara Andress and Dr. Kuo; "Dancing and Child Development" by Dr. Kao; "Drama and Child Development" by Dr. Chia; and "The Arts and Child Development" by Dr. Lucile Lindberg. We continued to make visits in these small groups, touring teachers colleges, a university and an inservice training institute, elementary and junior high schools, and the Early Childhood Education Center at Fu-Jen University.

The final Plenary Session was chaired by Emily Miao. Elliott Eisner spoke on "The Role of the

Arts in the Invention of Man."

Dr. Li, President of the Pacific Cultural Foundation, chaired the closing session at which Miss Alberta Meyer, ACEI Executive Director Emeritus, and Mrs. Cheng both spoke. Dinner was given by the Taipei Municipal Government; "China Night" festivities followed the banquet, with children giving a wonderful performance.

One of the outstanding events during the conference was our call upon the Premier of the Republic of China, Yuen-Hsuan Sun, who shook hands and spoke to each one of us.

Our hosts, members of the Pacific Cultural Foundation and the Republic of China ACEI, went out of their way to make us feel welcome in their city and country. They gave us so much—from lichee nuts when we first arrived to handpainted vases and group pictures at the conference's conclusion. Most important, they made each of us feel very special and lucky to be a part of an organization such as ACEI.—WANDA DORRINGTON, Student Representative

Grace Hoffer
3532 Dobie Road
Okemos, Michigan 48864
U. S. A.

I shall never forget the marvelous experiences I had while attending the ACEI summer seminar in Taipei: the friendliness and hospitality of the Chinese people, being able to eat such delicacies as sharks fin soup, visiting the National Museum to see first hand beautiful art objects, visiting schools to see the dedication to children and education, being treated like royalty with bands greeting us as we arrived; and then visiting the beautiful countryside of Taiwan on our way to Sun Moon Lake. I shall also remember a young Chinese girl named Prudence, whom I met at one of the conferences. She came every day after to be my guide. It was truly difficult to say goodbye" to these lovely people and the Republic of China.

Grace Hoffer

Carmen Rosce
2409 East 3225 South
Salt Lake City, Utah 84109
U. S. A.

TO: Lucy Martin
RE: ACEI summer seminar in Taiwan

Sorry I don't have any snapshots to send from the conference. All the pictures I took were movie - and I have some very interesting ones. Maureen didn't have any either so we're sending our school photographs (pencil would not write on the back so we had to use ink). We could have written something more interesting about the event if it had been sooner - like right after we got back. However, I would like to submit the following.

The summer seminar in Taiwan was really a highlight of my life. I have never been treated with so much concern and respect as was shown us there. All of our hosts were so gracious, and couldn't have been more hospitable. The conference was interesting

all the way through. I especially enjoyed visiting the schools and learning about their educational system and seeing the beautiful artwork done by the students.

I enjoyed seeing the beautiful countryside when we went to Sun Moon Lake. One interesting thing to us from Utah was having one of the girl guides come to breakfast there wearing a sweater from BYU (one of our Utah universities). She said the "Young Ambassadors" had given it to her when they were there earlier.

Another thing that is unforgetable was the food - so many courses - and eating with chopsticks. It seemed like we were always eating.

Carmen Roscoe

Jo Ann Hipp
18745 West Salem Court
Lansing, Illinois 60438
U. S. A.

June 6, 1981

Mrs. Lucy Prete Martin
Director of Publications/Editor
ACEI Center
3615 Wisconsin Avenue, N.W.
Washington, D.C. 20016

Dear Lucy,

Enclosed are the photographs from the Taiwan Seminar that I thought would be appropriate. Below are a few thoughts regarding my trip. I do so appreicate Mrs. Cheng and her efforts in the compilation of the book.

Friendliness and overwhelming generosity are just a few key words to describe an absolute marvelous seminar and tour of the Republic of China. The Republic of China ACEI members and the Pacific Cultural Foundation provided an outstanding program and tour for all of us. I will long remember the children's performances whether it was the band greeting us at the schools or the superb China Night Program. The hospitality was evident wherever we went. It would be difficult to name one special event as the entire experience will be one I will cherish always. I am truly thankful to have had the opportunity to meet with educators from around the world and to share in the common goal - the education of children. May we always be a generous in our thoughts and actions as were the people of Republic of China were to us.

Sincerely,

Jo Ann Hipp

Jo Ann Hipp
Past Indiana ACEI President
18745 W. Salem Ct.
Lansing, Illinois 60438

Robin Trewet
32 Fernwood Lane
Bakersfielf, Calif. 93308
U. S. A.

Enclosure

EWE:cpb

Food and Thought

Eat and meet.
Meet and eat.
Receive and greet.
Repeat ! Repeat !
Can't see my feet.

Robin Trewet

Summer Seminor '80's

Ideas for the ARTS abound.
Wheels in the mind,
Wheels on the ground,
Turn and whirl !
Thoughts unfurl.
A visual delight.

Collections of yesterday,
Modern trends of today.
That's Art in Taipei !

If these can help in anyway feel free to use in anyway – parts or such. I did write my impression of family life, but I am sorry I did not get it completed

Robert Trent

Mrs. Alyce R. Putnam
2489 Brookcliff Way, N.E.
Atlanta, Georgia 30345
U. S. A.

The experiences provided for the participants of the 1980 ACEI Summer Seminar in Taiwan were simply fabulous. The gracious hospitality of the Chinese of the Republic of China is unmatched in any parts of the world I have traveled. All of the things that we did were extremely well planned. I believe that we saw some wonderful boys and girls demonstrating superb accomplishments. The emphasis on cultural activities and artistic demonstrations showed that a well rounded program is provided for the students. They seem to take great pride in participating in a wide variety of musical, physical, and artistic media. The people of the Republic of China were charming, friendly, and warm.

To single out any one experience would be doing an injustice to the others. The delightful meals, eaten with chopsticks, the seminar sessions, the visits in the schools and to the museum, the hotel accomodations, the journey to the

Mountains and Moon Lakes, seeing how the people live and work _____ all of it was fantastic. I am ready to go again at anytime!

I wish that I could properly thank the Taiwan A.C.E.I., the Pacific Cultural Foundation, and especially the individuals responsible properly. I am grateful to all.

Alyce R. Putnam

Helen Payne
2434 Silver Ridge Road
Los Angeles, Calif. 90039
U. S. A.

TO: Members and Guests of The Delta Kappa Gamma Society International Chi State -California
California Yacht Club - Sunday January 11, 1981

FOCUS: Association for Childhood Education International Summer Seminar Hosted by Republic of China Association for Childhood Education International Taipei, Taiwan
July 9 - 11, 1980

THEME: "The Arts and Child Development"

Symposium presented by:

Helen Payne, Past President of the ACEI Southern Section and Past President of DKG Chi Chapter.

Alma Mosely, California State President of ACEI, Reading Specialist, Ford Blvd. Elementary School.
Dr. Ruth Roche, Past International President of ACEI, Emeritus of California State University, Northridge and member of Epislon Kappa DKG Chapter.

The Republic of China Association for Childhood Education International and the Pacific Cultural Foundation hosted special guests and members attending the ACEI Summer Seminar held in Taipei, Taiwan July 9-11, 1980. Eleven members and guests were in attendance: Professor Elliot Eisner, Stanford University; Helen Payne, Los Angeles; Audrey Joseph Johnson, Carson, California; Nita Johnson, Norwalk, California; Alma Moseley, Los Angeles, California; Joyce Martens (Jesse), Concord, California; Allen Peterson and Virginia Peterson, Paso Robles, California; Professor Ruth Roche, Northridge, California; Robin Trewitt, Bakersfield, California; Donald Williams, Los Angeles, California and respresentatives from Canada, Korea, the Phillippines and the United States.

Professor Chu-Sheng Yeh Cheng, President of ACEI, Republic of China gave the opening address - other featured speakers included Joe Frost, ACEI President and Professor of University of Texas at Austin "Free to Be"; George Yeh, Senior Advisor to the President of the Republic of China, "Arts of China"; Yu-hsien Shao, Professor, National Taiwan Academy of Arts, "Cultural Tradition and Creative Presentation"; and Elliott Eisner, Professor, Stanford University, "The Role of Arts in the Invention of Man."

Panel discussions included presentations on: "Fine Arts and Child Development by Ching-yin Ho, Professor, Taipei Municipals Teachers College and Chang-peng Wu, Instructor, Taiwan Provincial

Taipei Teachers College.

"Music and Child Development" by Barbara Andreas, Professor Arizona State College and Chang-yang Juo, Professor, Taiwan Provincial Taipei Teachers College.

"Dancing and Child Development" by Shu-Fang Lo Chia, Professor, Fu-Jen University.

"The Arts and Child Development" by Lucile Lindberg, Professor, Queens College, City University of New York.

Study tours to schools, colleges and universities were arranged by The Republic of China ACEI-visitations to Taipei Elementary Schools, Early Childhood Center - Junior and Senior High Schools, Taipei Municipal Teachers College and National Taiwan Normal University - Luncheons were hosted by various private schools and the Speaker of Taipei City Council. Dinners were hosted by the Minister of Education, The Taipei Municipal Government and Premier Yun-suan Sun.

Sightseeing tours were arranged for all participants to the world's famous National Palace Museum housing the world's largest collection of Chinese art objects, to Taichung and Sun Moon Lake Resort area. Enroute to Sun Moon Lake a special arrangement was made possible to visit the Folk Museum. A most unique collection of authentic Chinese handcarved furniture, porcelain puppetry, calligraphy and artifax.

To be a special guest at the Grand Hotel, Taipei's most attractive building and one of the world's ten most beautiful hotels in traditional Chinese architecture was an experience every participant attending the ACEI 1980 Summer Seminar will long remember. Confucius said, there is no greater pleasure than greeting Friends who come from afar. All who came to the Republic of China's island province are regarded as FRIENDS forever.

Helen H. Payne

Aline Wegert
1823 Aliso Drive N.E.
Albuquerque, New Mexico 87110
U. S. A.

The Summer Seminar of 1980 was one of the greatest intercultural-interracial experiences I have had. It provided the opportunity to make new friends and renew friendships of long standing. On the long plane trip to Taipei I met and visited with Alyce Putnam, Eileen Cowe, Bennetta and Floyd Orton, Ruth Fellers, and Lois Johnson.

It was wonderful to meet Dr. Cheng at the airport. I was fascinated with the countryside as we drove to the Grand Hotel. The architecture of the Grand Hotel was so typical, as we in the west know it, of Chinese culture.

At the informal dinner I met Margaret Stant and Betty Schumacher. The reception provided the setting to meet Dr. Li., also Teresita Tronqued of the Philipines who shared a room with Lucile Lindberg - my friend since 1950.

At one of the dinner meetings I shared a table with our Korean delegates: Jung Whon Lee, Kim Tai Won Sug Jugsook and Jim Gae Pik.

A Catholic Nun from the Philipines sat near me at several meetings and in the course of our conversation offered to buy scrolls, lanterns, fans,

etc. for me since I was not able to go shopping downtown. I am very grateful to her. I lost her name and address later on the tour.

Mrs. Gunsun Hoh and Dorothy Yao visited with me at the High School luncheon. The tour of Taiwan Provincial Elementary Teachers In-Service Training Institute was very interesting guided by Mrs. Gunsun Hoh.

The morning at Li Jen School with children and Mrs. Hsiei-Chih Cheng Sun was very enjoyable. I hope they are enjoying the Ojos-de-Dios (Eyes of God) as much as I am enjoying the necklaces.

Friendship with Mary White was renewed and acquaintance with Elizabeth Northcutt made. They roomed next to John Julia McMahan and myself at the Grand Hotel. We often went to breakfast and meetings to-gether.

Hopping the buses on tour of Taiwan gave me opportunity to become better acquainted with Alberta Meyer, Ruth Rocke, Rebecca Mauzy and Helen Suchara. On one of the trips I chatted with Patricia Gordon.

Joe and Betty Frost were always helpful in the airports looking out for us. Many times Luccile Williams shared bus seats and luncheon tables with me.

The "Sick Bus" from Sun Moon Lake brought Glen Dixon, Cynthia Liddell, Betty and Dean Mosher and myself closer to-gether as we occupied back seats of the bus.

Elvie Low Lucefa and I enjoyed the bus ride through the country side of the Philipines I enjoyed visiting with Harold Turner on the plane ride from Manila to Bangkok.

Betty and Dean Mosher with tour guides negotiated for me with Mandarin Hotel manager after my purse was stolen from my room there in Hong Kong. Lucile Williams gave me financial aid. Mary Lowe offered to stay over with me in Hong Kong after the tour left for Tokyo, to help me get passport visa and travelers cheques replaced, if satisfactory arrangements could not be made. Our tour guides and Hong Kong Trarel Bureau took good care of me, but I missed the tour of Tokyo. I was able to bring a watch repaired in Hong Kong to Roy Meyers in Tokyo.

I was happy to make the acquaintances of the Lundgrens, Crittendens, Paxtons Petersons and Adams.

We left Tokyo in the rain. all in all the summer was a very wonderful epperience, one I shall never forget.

Aline Hegert

Laland J. Paxton

Professor Chu-Sheng Yek Cheng
President
A. C. E. I.
P. O. Box 8165
Taipei, Taiwan
Republic of China

Dear Professor Chu-Sheng Yeh Cheng:

The Seminar and our stay in Taipei, Taiwan, were something my husband, Lee, and I will remember and cherish the rest of our lives. Meeting, mingling and talking with such wonderful people were choice experiences to have. The friendliness, graciousness, generosity and concern for others shown us there were commendable. We, too, enjoy the picture of the group we received, and it will bring pleasant memories in years to come. The two darling plum blossom vases are already displayed in our home.

We enjoyed the Chinese opera, and especially "China Night". The display of talent performed by the children was a breathtaking event. We thank you.

Sincerely,

Leland and Zella Paxton

LJP:ra

CONTINUE BUILDING BRIDGES

Dr. Emilily Shiao-chun Y. Miao
Chairman
Department of Youth and
Child Welfare University of Chinese Culture

The call for building bridges at the 1980 ACEI Study Conference in San Francisco was beautifully continued in Taipei four months later. It was the ACEI Summer Conference in July. The theme was "The Arts and Child Development". With this conference, the "I" in ACEI took on added significance. This paper will dwell on a personal interpretation of the task of continuing building bridges delivered at the 1981 Study Conference.

Building Bridges from a Personal Perspective

What have I attempted personally in building bridges? In my various capacities. I have bridged ideas and methods to teachers, parents, and workers in children services. Some of the work I finished includes translating Dr. Elliot Eisner's keynote address at the Taipei conference. His exposition on arts and cognitive development is very enlightening. One of my graduate students is in the process of translating Dr. Joe Frost's book on "Children's play and play ground" into Chinese. Then I also translated some of the materials from the various workshops; "How to Evaluate Learning Styles", "How to Identify and Develop A Child's Cognitive Potentials", and "Stages of Motor Skills Development.", etc. I have either published the translations in professional journals, or used them in my public lectures. Accurately translated materials are very much needed in Taiwan, as English comprehension is limited for most people.

Bridging Information and Materials

I also loved to look for books and teaching materials at the exhibits of each conference. I might not buy much each time, but they served me well. Last year, I was so pleased to find a book entitled "The Child in the World of Tomorrow: A Window into the Future." It is a 549 page compilation of essays and papers reflecting a very dynamic symposium which took place in Athens the first week of July 1978. Throughout the week more than 500 people representing leaders from 10 scientific disciplines were actively engaged in lectures, discussions, and a stimulating interchange of opinions. The aim of the book is to provide a window that can help governments, non-governmental agencies and individuals in planning for the International Year and, even, Decade of the Child.

Bridging Projects

Now I would like to share with you a few projects for young children which have recently emerged in Taiwan.

The first is a project known as the "Beautiful Childhood" Experimental Class affiliated with a music corporation. It is intended for expectant mothers about three months in pregnancy. Behind this project is the dream of a talented young musician who wants to give his son as well as other children a beautiful childhood as the foundation of a good life. While the principal goal is early music education from pre-natal through the elementary school years, weekly lecture covers all aspects of the *what, why* and *how* of optimal development of the whole child.

The next project in line is the Hsin-Yi Pre-school Education Resource Center. Instituted by a successful paper manufacturer, the ideal of this center is also early optimal development of the child through knowledgeable parents and teachers. Special emphasis is placed on the design and production of developmental toys made of paper and card board manufactured by the Founder. One other concentration is the publication of a monthly journal which is now enjoying very wide circulation. This periodical provides very valuable information for parent education and preschool teachers. The center has a well-supplied library which is comfortably furnished. There is also a display and retail room.

Last year in Taipei, one also witnessed the materialization of a children museum through the effort of one of the ZONTA clubs in the country. The purpose is to provide a suitable place for children to learn about indigenous toys which have gradually become a vanishing art. There the children may work on materials available to them with resource persons around to quide them. There are also cultural artifacts enabling them to have glimpses of the past.

News on Children's Drawing

Now a piece of good news about the result of the 11th International Children Art Contest in Japan. Individually, the first grand award-the Minister of Foreign Affairs Award-went to one of our contestants-a sweet 8 year old girl named Lee Chia-Ying. Title of this drawing is "An Excursion".

Bridging Values

What are the dominant values which we uphold and now decide to give them creative interpretion as well as application on our teaching of the young. They are loyalty, filial piety, kindness and love, golden mean or moderation, trustworthiness, and harmony. If you remember what was being emphasized by Dr. Katz, at the opening session of the 1981 conference you must notice the similiarity of the two sets of values. *Loyalty* in the Chinese culture refers to loyalty not only to one's friends but also the family, organization and one's country. It also connotes an unflinching responsibility. *Filial piety* refers to consideration for parents' feelings and attending to their needs in sickness and in old age. *Kindness and love* mean more than compassion. *Golden mean* is appropriateness in terms of time, space, and people in behavior. Trustworthiness has its bedrock in a person's commitment. The Chinese word for "trust" (信) is combined by two other words; namely, "man" (人) and "word" (言). Thus the Chinese character that stands for trust in our long historical tradition exert a social control on man's trustworthiness. It is the respect for such quality that befits a person to live in society.

Recently, as our people begin to worry about the ills of blind pursuit of material gains in the rapidly industrialized society, such concepts as "meaning of happiness" and "self-discipline" are seriously considered. As a result, the integrative concept of harmony with self, environment and nature again dominates our thinking.

To conclude, I deeply believe that international conferences such as that of the ACEI contribute significantly toward the know-how effecting children's optimal growth and development. They are, in essence, building bridges and opening gateways for children.

SPONSORED JOINTLY BY
Association for Childhood Education International
of the Republic of China
and
Pacific Cultural Foundation
Taipei, Taiwan, Republic of China